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CARICATURE OF LOUIS XIV BY THACKERAY

"You see at once that majesty is made out of the wig, the high-heeled shoes, and cloak, all fleurs-de-lis bespangled. . . . Thus do barbers and cobblers make the gods that we worship."—Thackeray. (G. W. Khead, "Chats on Costume," F. A. Stokes Co., 1906, p. 27.)

THE PSYCHOLOGY OF DRESS

AN ANALYSIS OF FASHION AND
ITS MOTIVE

By
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To
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PREFACE

The fashion impulse is a most astonishing and potent social force, because of its universality and rapidity, its influence upon the behavior of the individual, its close relationship to the social and economic life of nations. This book seeks to study the causes and characteristics of the fashion impulse in a realm where fashion is especially powerful, that of clothing and personal adornment.

It is surprising how little serious effort has been made at any time to comprehend the nature of fashion and the significance of the problems to which it leads. Attention has centered merely upon specific manifestations. Age after age has sighed for the "good old days when fashions were sensible and modest." Each generation has produced its moralists and reformers, recruited generally from the clergy or the writers of the day, who have sought to modify existing fashions through the medium of ridicule, threats, and laws inflicting fines or actual punishment. Women have usually been held responsible for the follies and evils of fashion extremes, though at times men also have been blamed, and at the present time, there is a growing tendency to shift the burden of responsibility to a third party, the so-called "commercial interests," comprising the designers, manufacturers and promoters of styles.

Now the fact that the fashion urge persists, dominating each generation in turn in spite of moralizing and ridicule, suggests that some permanent tendency or trait of human nature is involved, which may not be dismissed as merely a silly weakness. And beyond question, fashion's influence upon society is by no means wholly bad. It has prompted nations to advance at a pace never apparent in those bound by rigid custom. It stimulates industry and inventiveness. It tends

to break down the barriers between classes, lessens the feeling of national differences, and decreases the tendency toward national superiority which is apt to develop when nations are differently clothed.

Occasionally a philosopher, an economist, a sociologist, or in recent years, a psychologist, has gone beneath the surface and attempted to discover what motives lie at the basis of this form of human behavior, to find out what satisfaction people derive from their obedience to fashion, and why this satisfaction is great enough to compensate for physical and economic sacrifices. The interpretations which this scattered group of writers has given, however, are few and somewhat lacking in agreement. In the following chapters the effort has been made to bring together and coordinate the varying theories and opinions which have been developed, and to interpret them in the light of modern psychological teachings.

It is a pleasure to acknowledge my indebtedness to Professor A. T. Poffenberger, of Columbia University, for his many helpful suggestions, and to Miss Mathilde Weil for her invaluable assistance in editing the manuscript and preparing it for publication.

ELIZABETH B. HURLOCK.

Columbia University, New York,
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THE PSYCHOLOGY OF DRESS

"It shows as much weakness to fly from fashion as to follow it closely." —LA BRUGÈRE.

CHAPTER I

WHAT IS FASHION?

There is a fickle, teasing Goddess
Fantastic in her tastes, playful in adornment,
Who at every season seems to flee, return and rise again.
Proteus was her father, her name is Fashion.

—VOLTAIRE

Interest in fashion is not of recent origin. Ever since pre-historic man began to adorn his naked body with colored clays, clothing has been one of the absorbing and all-important problems of life. But never in history has fashion held such power as it does today. Never have fashions been so varied and so fleeting. Never has fashion's sway been so universal that to be out of fashion might literally be interpreted to be "out of the world."

In the past, fashion reserved its rule for the wealthier classes, and the poorer people were little affected by it. Now its influence is felt everywhere, from the richest to the poorest, and from the inhabitants of the largest cities to the inhabitants of the most remote mountain villages. The Americans as a nation are perhaps the most ardent votaries of fashion that the world has ever known. Here, the race for social supremacy is so great that each individual indulges in the most reckless extravagances in his desire to outshine his neighbor. And in nothing is he more extravagant than in the matter of clothing for himself and his family.

Cost of Fashion.—That fashion is not a trivial matter may be seen by the amount of money spent annually for clothing and beauty culture. According to United States Depart-

ment of Commerce reports, American women spend eight billion dollars for ready-made clothing every year, while countless more millions are spent for materials to be made up at home. Nearly two billion dollars is spent on toilet articles, while sixty million women and children patronize the beauty parlors in their search for beauty. During the year 1928, over one billion dollars was spent by American men to beautify themselves.

In Paris, the 1923 government report showed that a thousand tons of face powder, with an average of two pounds per woman, and a thousand tons of perfumery are consumed annually. Since the bob has come into vogue, American women spend nearly two billion dollars each year to improve their looks and satisfy their vanity.

What Is Fashion?—What then, we may justly ask, is this tyrant which can so powerfully sway the lives of people and nations? It is, according to Professor Ross, "a series of recurring changes in the choices of a group of people, which, though they may be accompanied by utility, are not determined by it. . . . Fashion is marked by rhythmic imitation and innovation, by alternate uniformity and change, but neither of these phases obeys the principle of utility."

Today, fashion affects almost every phase of life. There are fashions in architecture, home furnishings, manners, automobiles, games and so forth, as well as in the realms of clothing. Because of the very widespread influence of fashion, it would be impossible to consider it from every angle within the limits of one book. Therefore, fashions in clothing and personal adornment alone will be analyzed in this book.

Fashion's Rule Affects Both the Necessities and Luxuries of Life.—The oftener a change occurs in fashion, the greater is the luxury element, and the less the utility element. It is a social institution which can exist only in a social environment. The larger and more highly organized is this social

group, the greater will be the chances for fashion to hold sway. Fashions are transmitted from one individual to another within the social group by imitation, usually of a blind and slavish sort.

Fashion and Progress.—Unlike other changes which occur in every progressive nation, changes in fashion, even though frequent, do not necessarily mean progress. In fact, the opposite is often the case. New fashions in dress may lead us forward, but just as often they lead us backward. As the pendulum swings in response to fashion's dictates, we are carried along with it.

In the realms of dress and personal adornment, people are as apt to adopt styles of past generations as to demand entirely new ones. Today, men and women are going back to pre-war splendor in clothes which they declared they would never again accept. The "hampering" corsets, long skirts, and elaborate hats are slowly but surely creeping back into women's wardrobes, while formal evening attire, which men thought was gone forever at the time of the war, is back in favor. Retrogression of this sort is unthinkable in other phases of life.

For a civilized nation of today to go back to stage-coaches, horse-drawn street cars or sail boats as a means of transportation, to hand weaving and sewing in place of machine manufacture, or to the belief that woman's life should be confined to the home, would be impossible.

Reactionary Fashions.—And yet, styles in dress have occurred during the last generation which are as reactionary as these, and they have been accepted, begrudgingly and complainingly, it is true, but fashion triumphed in the end. The distinctions which constitute progress and those which are characteristic of fashion are great. In the case of the former, the substitute is almost always better than the old, and is better adapted to changed environmental conditions; in the case of the latter, this is rarely true. At the present time, there

seems to be a resistance to going back to old fashions which are tyrannical in their effect on the health of the individual. It will take several generations, however, to see if this resistance is a permanent thing, and if changes in dress will in the future constitute advancement similar to that in other phases of modern life.

Universality of Fashion.—A cynic once defined fashion as the “tyrant of fops and females.” Perhaps this is true, if we are willing to include all of mankind in this category. At some time in the life of almost every individual, fashion is a force second to none in its strength. Civilized and uncivilized alike are at some time or other subjected to its rule. Generally, the time of sexual maturity, or the so-called mating period, is the time of greatest susceptibility to fashion and its tyrannies. And contrary to the belief of those who are familiar only with the manners and customs of the present day, men as well as women have been the victims of fashion’s rule. When men were the lords and masters supreme, fashion ruled the male portion of the population as it never has been able to rule women. Even now, men have not reached the stage of emancipation which should be expected when one considers the emancipation which they have brought about in other phases of their lives.

Fashion and Society.—Fashion can thrive only in a social environment. The larger the social group, and the more advanced its organization, the more important will be the place accorded to fashion. In small communities, where the population rarely changes except when a new generation is born, fashion is of relatively little importance. Here every one knows every one else’s affairs, and fashion can in no way cover up defects or lend distinction to the individual. In larger communities, with fluctuating population, fashion plays a more important rôle and its influence is far greater.

Fashion plays a much less important rôle in the lives of people who live in isolated districts where the problems of transportation and communication are great, and where there is relatively little wealth. But, on the other hand, where social organization has reached a high state of development, and where there is great inequality in the distribution of wealth, class distinctions based on wealth and family position are established. Here it is that fashion holds its greatest sway and there it finds the most fertile soil in which to thrive. In democracies, like America, it takes root very quickly because it seems to be able to satisfy the desire for distinction which is inherent in every one, but which cannot be given outlet through the channels usually employed in a monarchy.

Sanctions of Fashion.—Ridicule and scorn are the sanctions which force people to follow fashion, and the dissenter is powerless before them. By refusing to accept a fashion which has been accepted by the rest of the community, the dissenter hurts himself, but rarely ever hurts the fashion. The power of public opinion is strong enough to force a person to accept many fashions which are known to be harmful, and of which the wearer secretly disapproves. Many have been the times when reformers have attempted to change the prevailing mode, but they have met with failure as often as they have met with success.

To defy successfully a fashion which has been accepted by the community at large, one must have power and prestige back of him. The Prince of Wales may wear a straw hat in place of the felt one that the Englishman is accustomed to wear in summer; he may rebel against stiffly starched shirts for evening wear; or he may appear at a formal reception in lounge clothes. All of this may be done without loss of prestige or without the risk of incurring unfavorable comments. But let Mr. Nobody attempt the same things and he at once would be the butt of ridicule for the entire community. Every one

would feel sorry for him, but no one would follow in his footsteps.

Voluntary Acceptance of Fashions.—Today there are no laws which make us accept a fashion. No fashion is imposed upon an individual by force. Generally, the acceptance or rejection of a fashion is up to the individual, and he is free to make his decision as to what his actions will be. There have been laws throughout history which have forbidden the wearing of certain types of clothing by people of the lower classes, but there have been very few laws which require them to accept clothing of a particular color or cut. When such laws did exist, they were meant for only a small portion of the population. These laws related generally to the dress of the courtiers, whose tyrannical monarch wished to see the members of his court circle dressed in clothing which he himself favored. But, unless society as a whole was willing to accept these styles, no fashion as such would follow.

And yet, in the absence of laws which required the acceptance of a fashion, and in spite of the existence of laws which definitely forbade it, men and women have throughout history followed fashions in a subservient manner which has been quite out of keeping with the independence which they have shown in their thoughts and actions. On the surface, their actions seem much like the game of "Simon Says Thumbs Up," which belongs to the play of our childhood days. We could readily substitute the words "Skirts Up, Skirts Down," and we would have the same ready obedience which accompanies the commands of our childhood game.

Realms of Fashion.—The realms of fashion are large and are becoming increasingly so with the rapid advancement of methods of manufacture. Fashion can affect only those articles which by virtue of their price are within the reach of a large part of the population. In the days when manufacture was by hand, garments were very costly and therefore were little af-

fectured by fashion. The accessories of dress, or hair arrangements, which were less costly than the clothing itself, were subject to fashion's rule and these changed with greater frequency than did the styles of garments.

But, as clothing is now becoming cheaper, due to the modern methods of manufacture, fashion is touching more and more phases of clothing until today there is little that is free from it. When cashmere shawls were in vogue during the last century, their styles changed little from year to year, because of the extreme expensiveness of the article. It required the workmanship of three men for an entire year to make one shawl. Twenty-five years ago a fur coat could be worn for ten years with only very minor changes. Fur coats are looked upon as expensive luxuries even now in the days of imitation furs, and remain unchanged in style for a longer time than do cloth coats. Yet, today, a fur coat must be changed and remodeled at least every two seasons unless one is content to look hopelessly out of style.

Until the fashion for "costume jewelry" was introduced, a jeweled ornament of any sort could be worn without change by several generations of wearers. But today, with the constant change in costume jewelry, the real articles are affected and they, too, must change every few years. Family heirlooms are no longer to be desired if they must be worn unchanged. Modern machinery and the inventions of the industrial chemists have brought about such a complete change in our industrial conditions that almost all wearing apparel, from jewelry down to the most inexpensive items in our wardrobes are now within the realms of fashion's dictates.

Fads.—The terms "fad" and "fashion" are often confused, and used interchangeably. There are, however, distinctions between the two which are of great importance. Fashions are of greater duration than fads, they affect a larger number of people, their consequences are far more serious, and they

play a more important rôle in the life of the individual as well as of the social group. Fads, as a rule, last only a short time and are taken up only by a relatively small portion of the population. The faddists are those who are ever ready for some new excitement and are always on the look-out for some new way of calling attention to themselves.

Generally, the origin of a fad is to be found within the leisure group of society, or within that group of professional men and women whose success to a large extent depends upon their ability to keep themselves constantly in the limelight of the public's gaze. Whether a fad originates at Newport, the Riviera, or in Hollywood, whether its sponsors are from the most exclusive "old families" of America and Europe, or from the self-made actors and actresses of the stage or screen, is of little importance. The purpose it serves is the same, and the following it has depends to a large extent upon the prestige of its sponsors. }

After a fad has been widely heralded throughout the country by the newspapers and magazines, it is at once imitated in cheap material and put on the market in great quantities. Everywhere these cheap imitations are hastily bought up by men and women who are anxious to be in "the swim." As soon as this happens, the original purpose of the fad has been defeated. Its sponsors are no longer different from the rest of the social group, so they abandon that fad for another one. The more rapidly the fads are copied and adopted by the masses, the shorter will be the life of each fad and the more rapid will be the changes.

Bogardus' Study of Fads.—Fads spread to all phases of life, and unlike fashions, they are not related mainly to clothing. There are fads in food, diet, exercise, literature, music, art, games, sports, travel, religion as well as in clothing. If we stop to consider the number of fads that have spread over America since the war, we would be amazed and perhaps some-

what disgusted. In 1924, Professor E. S. Bogardus published a list of fads which had occurred in America during the ten preceding years. His figures were based on reports by 170 people from a wide variety of professions and occupations, so as to get as representative views as possible. The five leading fads of the time were indicated by each person, and the results were then classed by Professor Bogardus into seven different groups. Dress and personal adornment head the list.

CLASSIFICATION OF FADS

Fields	Percentage
Women's Dress and Decoration	72.2
Men's dress and decoration	10.8
Amusements and recreation.....	5.7
"Slangage" (slang).....	3.6
Autos.....	3.1
Architecture	2.0
Education and culture.....	1.7

Fads and Fashions.—Very often, in the realms of clothing, especially, a fad becomes a fashion by gaining a more widespread following than is usually found in connection with fads. When this occurs, the fad loses some of its extreme qualities, and it is, therefore, less powerful as a means of attracting attention to the wearer. As fads appear, dress designers are quick to sense their possibilities, and if they can, they make use of them as a basis for fashions. This is done, if possible, while the interest and excitement which accompanies the fad are at their height. Thus, the new style is launched in the reflected glory of the fad from which it has originated.

When Irene Castle was ranked as the "best-dressed woman in the world," the Irene Castle bob was a fad which many of the young girls and women of America imitated. Hairdressers saw that by developing a form of bob which was less extreme than the Castle bob, a larger number of women could be persuaded to part with their hair. In a short time, women throughout the country were bobbing their hair, and the fashion was

launched. Several years ago the Prince of Wales appeared with a handkerchief with a highly colored border. The London haberdashers saw the possibilities of this fad, and colored handkerchiefs at once replaced the sober white ones. Today, men do not look upon colored handkerchiefs as extreme or faddish. They are the accepted style for daytime wear. American travelers to France were captivated by the beret which the French fishermen wear. Many of our college students brought back with them these tiny woolen caps, and the fad soon was taken up by the younger generation throughout the country. Paris dressmakers capitalized this fad by developing beret hats for fashionable women, and this new style created such a furore on the Riviera that the women of the world accepted the fashion when they chose their hats for the next season.

There are many fads on the contrary, which contain no elements which might possibly be used for future fashions. These soon die out, and unless they have been very widely heralded, they are forgotten before a year has passed.

CHAPTER II

THE ORIGIN OF CLOTHES

Both he and his people were black as sloes,
For the region they lived in was torrid;
And their principal clothes were a ring through the nose
And a patch of red paint on the forehead.

—"Thomas Hood the Younger"

Dress has become so much a matter of course with us that we rarely ever think of it as having a beginning. Originally, however, man was totally naked. If the question of what prompted him to add to his natural covering is raised, it is generally dismissed with the Biblical interpretation of the fig-leaf. A few may urge that sex attraction and the need of protection were also motivating causes, but here the matter is usually dropped.

Civilized usages have so affected our behavior that in order to know the motives which first prompted mankind to cover himself, one must study either the remote past, or else people living today, whose cultural development is in a very primitive state. The people of early ages, however, who were too primitive in their culture to adorn themselves, were also too primitive in development to leave behind them any records of their thought and action. We must turn, therefore, to folklore, inscriptions and the study of primitive tribes living on the earth today, and we must interpret such information as we obtain in the light of our knowledge of human motives and behavior. While our knowledge is too scant to warrant more than tentative conclusions, it seems fairly clear, surprising as the thought may appear to us, that neither need of protec-

tion nor an innate sense of modesty was an original cause for covering the body.

Protection Theory.—There seem to be two lines of evidence which disprove the theory that clothing was first worn as a means of protection. In the first place, early man, like the animals, was covered with hair and in that way Nature had provided him with adequate means of protection. Secondly, scientists of today generally think that the home of earliest man was in the torrid regions of the tropics; at least the bones of the earliest known creature of man-like characteristics, *Pithecanthropus erectus*, were found in the deposits of the Solo River on the island of Java.

Modern primitive peoples, moreover, offer many examples which show that the protection element in their clothing is a very minor one. The men and women of certain Australian tribes go about naked except in cold weather. Then they throw the skin of some wild animal over their shoulders, but this is usually so small that its protective value is almost negligible, and when it rains, the wearer carefully takes it off, shivering in the cold. The only other form of adornment consists of bracelets, rings, and tattooing, not one of which contains any element of protection. Among the tribes in the tropical regions of Africa, where protection is unnecessary except against the sun's rays, some of the natives wear only great numbers of bracelets, while others, in a paradoxical manner, use as their chief form of clothing the skins of wild animals. When Darwin gave a piece of red cloth to the Fuegians, he was astonished to see that they did not use it as a form of protection, but divided it into strips and bound it around their freezing limbs as ornament.

Dunlap's Theory.—Professor Knight Dunlap of Johns Hopkins University is the strongest supporter today of the belief that clothing did originate as a means of protection. Protection against the cold, he argues, was not the original

motive, but protection against insects which thrive in such masses in tropical countries. The form which the covering and ornamentation of savages takes, is adequate proof to him that his supposition is correct. The hanging of strips of animal hide, animal tails, shells, and similar ornaments to the body which move with the movements of the wearer, act as excellent fly-chasers, without at the same time causing undue warmth for the wearer.

This theory certainly sounds plausible, but one might easily question whether primitive man, in his most uncivilized state, had the reasoning power which Professor Dunlap has attributed to him. Could people who were little above monkeys in their mental development reason that by hanging on their bodies objects which would flap as they moved, they would chase away flies and other insects without at the same time having unhygienic and unduly hot covering? Viewing the theory in this light, it would seem that he is attributing to savage man the power of foresight rare in so-called civilized peoples of today, and that he is interpreting their behavior in terms of modern scientific knowledge which is unduly flattering and unwarranted.

Modesty Theory.—Popular opinion would have it that clothing was first worn as a result of the sense of modesty which is supposed to be an inborn characteristic of all members of the human species. This theory has doubtless arisen from the Biblical account of the fig-leaf. According to Genesis, Adam and Eve before eating the fatal apple, were naked and were unashamed; but later, after they had sinned, "the eyes of both of them were opened, and they knew that both of them were naked, and they sewed fig-leaves together and made themselves aprons." This theory, unfortunately, does not seem to be borne out by facts.

The Middle Ages added another interpretation to the modesty theory of clothing. According to the teachings of Erasmus,

one of the greatest of the Renaissance educators, the angels are everywhere at all times, and can see whatever occurs on earth. Now, these angels like decency and therefore the naked body should never be exposed except when absolutely necessary, in order that they may not be shocked. This doctrine appeared at a time when morals were somewhat relaxed, and it was doubtless one of the weapons used by the Church to put a stop to what the Church considered immodest.

What Is Modesty?—The question at once arises as to just what we mean by the term modesty. The trait is specifically a human one as no animal shows any signs of embarrassment, though totally unclothed, in the presence of other creatures. There is no agreement as to what parts of the body should be covered in deference to modesty. In different nations the head, foot, breast, knees, finger-tips, or genitals are covered, but the part depends upon the people themselves. With the Carib woman, failure to paint her body is a more serious omission than failure to put on her small leather girdle. In the Celebes and Sumatra, exposure of the knee is a sign of indecency, and among some of the tribes of Central Asia, the exposure of the finger-tips. The Tubori women in Central Africa wear only a narrow strip around their waists to which is attached a twig which hangs down behind much like an animal's tail. If this twig should fall off, they would feel as much shame and embarrassment as would the modern American girl if her dress fell off in public.

National Ideals of Modesty.—In modern Jerusalem, women are considered indecent if any but members of the immediate family should be allowed to view their bare necks. And yet they think nothing of leaving their legs, up to the thighs, exposed when they are sitting down. Among the Chinese ladies of the old school, it was considered immodest to show or even to mention their artificially compressed feet. With the Mohammedan women, dress was used as a means of

concealing the contour of the human figure. The figures of the women of Western nations, with their waist line and bust exaggerated by means of a corset, seemed the height of indecency. In many of the royal harems of Eastern countries, even the mother is not allowed to see a daughter's face until the child is twelve years old. But her garments consist of transparent material which makes her entire body visible at any time. Peschel tells the story of a priest of Somosomo, one of the Fiji Islands, who, like the rest of his countrymen, was satisfied with wearing a masi or scanty hip cloth. When he heard a description of the naked inhabitants of New Caledonia, he exclaimed contemptuously, "Not have a masi and yet pretend to have gods!"

Modesty Is Acquired.—Thus it would seem that modesty is not a fixed thing but differs from time to time, and from country to country, according to the ideals of the country. It is, therefore, a matter of habit and not an inborn trait. When it has become habitual to cover up some parts of the body, attention is withdrawn from those parts. But when a person whose body is ordinarily covered becomes suddenly exposed, he feels inferior, conspicuous, and afraid of the scorn of his fellow-men. Shame is, therefore, the result of clothing and not the cause of it. There are many people devoid of covering of any kind who show no signs of feeling immodest, while on the other hand, there are others who are dressed, but without any regard for what we consider the first requirements of decency.

When primitive peoples are unaccustomed to wearing clothing, putting it on for the first time does not decrease their immorality, as the ladies of missionary societies think it will. It has just the opposite effect. It draws attention to the body, especially to those parts of it which are covered for the first time. Arthur Grimble, Research Commissioner of Gilbert and Ellice Islands in the South Pacific Ocean, has expressed his

views in regard to this matter as follows: "Clothes may have originated in the Garden of Eden but they have spoiled a Pacific paradise. Clothes covering bodies which once went naked, have contributed to the natives' moral decadence by stimulating a nasty curiosity which never before existed."

Instances of this type, occurring whenever clothing was worn for the first time by people who were accustomed only to ornamentation, have led certain sociologists to believe that clothing was originally used as a means of attracting attention to those parts of the body which are closely connected with the sexual life of the individual. The purpose of clothing, they believed, was thus salacious. It is unquestionably a well-known fact that familiar things arouse no curiosity, while concealment lends enchantment and stimulates curiosity. A slightly draped figure, with just enough covering to suggest the outline, is far more alluring than a totally naked body. And, if an object of beauty, as a jewel or flower, is worn attached to any part of the body, attention is at once attracted to that part. The jeweled ring or necklace calls attention to a beautiful hand or throat, while a sparkling shoe buckle calls attention to a delicate, graceful foot. In the absence of ornamentation, these parts might go unnoticed.

Immodesty Theory.—Exactly the same principle is said to hold true for uncivilized people and this has been made the basis of the so-called "Immodesty Theory" of clothing. According to this theory, ornaments and clothing were first worn to call attention to the parts of the body which otherwise would go unnoticed. These parts were the sex organs. The necessity for this artificial stimulation was to be found in the fact that the male is naturally apathetic while the female is naturally coquettish. If the human body does not make a strong appeal when unclothed, then obviously the appeal can be enhanced by adding a few suggestive ornaments to any part of the body to which the individual wishes to attract attention.

Support for this theory has been readily found from several points of view. The most primitive form of clothing, so far as we know, consisted of a tiny apron or skirt, which just covered the sex organs. The ornamentation of the hair, face and breast with paint, cloth or beads calls attention to them. In addition to this, the time in the life of primitive man or woman when clothing is first put on, is the time of puberty, when the individual is ready for matrimony. Among many tribes, the woman is covered for the first time during the wedding ceremony, when clothing and decoration are put on by the women of the tribe or by her new husband. The chief part of the marriage rites for the natives of the island of Tahiti consists in throwing over the bride a piece of cloth, and this is done by the groom. Finally, as evidence for this theory, is the fact that in many of the primitive tribes, where the women are accustomed to be adorned but unclothed, harlots alone clothe themselves. This is especially true among the Saliras, and to them the covering acts obviously as a sexual lure.

Magic Theory.—Primitive man's existence was, to a large extent, ruled by his belief in magic and the existence of certain demons. His whole aim in life was to please these demons, in the hope that having once won their favor, he would be assured of success and happiness in this world and in the world to come. The protective magic of dress was a defense against the demoniacal agencies which might bring him harm. Thus, according to this view, clothing was worn first as a means of protecting the wearer from certain evil influences, and dress was supposed to have a certain magical influence over the wearer.

Clothing and Magic.—There are many instances which show that decoration of the person was used largely as a magical protection against illness, failure in the hunt or battle, or any other human weakness. Among the members of the Xingu tribe, children, and pregnant women, who obviously of all the population are most in need of some form of protection,

were decorated with beads, bones, collars, and other ornaments. In other tribes a cord was fastened tightly around the loins, and this was supposed to keep the wearer safe from the evil eye. The husband used it as a means of keeping his wife faithful to him, and she in turn bound him into faithfulness by the same means. Soon strips of leather, beads, hair, and other ornaments were hung to these cords and from them evolved the skirt. The Pelew Islanders perforated the septum of the nose as a means of securing eternal happiness, while the Fiji Islanders tattooed their skins in conformity to certain patterns which they believed their god Dengei had ordained. Any failure to meet the requirements of these orders would be punished after death, and to the primitive mind, punishment after death was far more terrifying than punishment on earth.

While it is true that almost all primitive peoples are largely influenced by their magical beliefs, it is nevertheless questionable if the magic beliefs grew up before there were any forms of personal adornment. Traditions and beliefs gradually evolve with the complexity of social organization. In all cases of which we have knowledge, when a group of people has reached a stage of development where there is in existence a well-formulated religion or body of magical beliefs, there is already in existence some form of personal decoration, even if this be of a very rudimentary sort. It would seem, therefore, that clothing was not an outgrowth of magical beliefs, but that the clothing which existed at the time these magical beliefs were evolved was made the center of some of them, and was used as a means of protecting the wearer against unknown evils and misfortunes.

Weakness of All These Explanations.—Not one of the preceding explanations of the origin of clothing seems to be fully satisfactory. Each implies that the savage mind had attained a higher degree of development than seems compatible with present knowledge derived from the experimental studies of the comparative psychologists. Man, in the stage of devel-

opment which was hardly above the level of the anthropoid apes, probably was not endowed with the ability to reason out problems or to foresee the consequences of his actions. When he put on animal skins, we question whether he thought to himself: "This will help me to keep warm, and will ward off the unpleasantness which comes from rain and sleet." Or when he cut skins in strips and attached them to his girdle we may question whether he knew that flapping objects were more efficacious in warding off insects than stationary objects. His intelligence was doubtless not well enough developed to allow him to evolve a moral code able to distinguish between the modest and immodest in bodily covering. And we question whether primitive woman was sophisticated enough to know that a fig-leaf, a bright feather, or a few beads made from animals' teeth, placed in such a position as to cover up certain parts of her body, would serve to arouse the dormant sex passions in members of the opposite sex. Coquetry may be an inborn trait in the female of the species, but the form that coquetry will take is either learned by experience, or is imitated from those who have already learned it. It is far more likely that clothing was used as a means of attracting attention to the sex organs after it had been discovered that it was an excellent means of attracting attention to the person as a whole.

Rôle of Conscious Purpose Probably Slight.—Each explanation of the origin of clothing given so far is open to the criticism that motives, which are the result of a highly developed civilization, have been read into the simple, undeveloped mentality of primitive peoples. If we can free our minds from what would seem to us to be perfectly logical, sensible motives, and try to see primitive man as he actually was, we would find that clothing did not originate as the result of some carefully thought-out plan, but was largely a product of chance. Later, with experience and with definite knowledge as to what effect dress may have on the wearer and observer, other motives of

the type already mentioned unquestionably did enter in. But as they were not the original ones, they cannot justifiably be held responsible for the first ornamentation of the body.

Study of Monkeys.—A very simple and plausible way to settle the question of the original motive that caused man to add to his natural covering is to see what monkeys will do when given material with which they can adorn themselves. It has been found that when given pieces of ribbon they will pull them around themselves and prance up and down as if they were deriving the greatest possible pleasure from the performance. As Professor Köhler has said, "the objects hanging about the body serve the function of adornment in the widest sense. The trotting about of apes with objects hanging around them not only looks funny, it also seems to give them naïve pleasure."

Desire for Approval.—This desire for approval from one's fellows is present in human beings of the lowest as well as of the highest stages of culture. This expresses itself in what is commonly known as vanity or self-display. "Great as is the vanity of the civilized," said Herbert Spencer, "it is exceeded by that of the uncivilized." This love for personal adornment has displayed itself in every tribe of people about whom there is any specific knowledge. According to Westermarck, "there are peoples destitute of almost everything which we regard as necessities of life, but there is no people so rude as not to take pleasure in ornaments." The explorer Cook confirmed this by illustrating from the case of the Fuegians. "They are content to be naked," he said, "but are ambitious to be fine."

As soon as the necessary adjustment to the physical environment has been made, the savage turns to luxuries and these to a large extent are confined to the adornment of his person. Primitive man, returning from the hunt with the skins of slain animals slung over his shoulder, or from battle with blood stains or scars on his body, was greeted with deep admiration by all he met. These mementos served as mute manifestations

of his ability as a hunter, and unquestionably the admiration of others was as pleasing to him as it is to us today. He enjoyed the sensations which came to him when he was singled out from the rest of the group and made the center of attention. But when the stains and scars had been removed, he found that the rest of the tribe forgot his power as a hunter or a warrior and that he was once more on the same plane with the other men of the tribe. Having once tasted the fruits of popularity, it was hard for him to go back to his former status. This led him to seek more permanent badges of his ability.

From Scars to Clothes.—From scars received in combat to purposefully inflicted scars, from blood stains to stains made with colored clays, and from animal skins thrown carelessly over the shoulder after hunting, to arranging them in a way most becoming to the wearer, were only short steps. As Herbert Spencer says, "the dress, like the badge was first worn from the wish for admiration." It appears probable, therefore, that the original use of dress was merely accidental. After this accidental discovery of the advantages which might arise from its use, the forms which dress and bodily adornment took were doubtless planfully arranged.

In earliest primitive life, the standard of worth was physical strength and bravery. Those who possessed such qualities to a high degree were the most highly respected of the whole social group. Later, as the tribe settled down to an agricultural life, these standards changed, and wealth replaced physical power as the ideal to be attained. As tribal life evolved into national life, class distinctions based on family and wealth were recognized, and clothing served to mark off the members of one social group from the members of another.)

Trophy Clothes.—Thus, clothing in its earliest form, was worn to win admiration and respect from others. The successful hunter or warrior brought home with him trophies of his victories, and as home-life in the modern sense of the word was

practically non-existent, the trophies were worn on the person rather than hung up in the home where few could admire them. When decorating the body of the hunter, they were an ever-present witness of his valor. The American Indians, as was true of most primitive warriors, even the early Greeks and Romans, wore the skins of the animals they killed in the hunt. The trophy thus served the double purpose of protection and ornamentation. Often decorations served to intensify the fighting powers of the warriors. Their bodies were not only covered with trophy-badges but also painted in strange ways, and their skulls were so deformed that they hardly resembled the heads of human beings.

These trophy clothes came in time to be a mark of class distinction, and served to distinguish the successful from the unsuccessful warrior. Among the Papuans of New Guinea, tattooing signified that the wearer had killed some one, and the more successful the warrior, the more his body was covered with tattooing. Others used skins, animal teeth and tails, human scalps and pieces of weapon, until in time the entire body was covered. When man once found what power dress and ornament could give, he wore more and more. Finally his body was as completely covered as would be necessary if he lived in the Polar regions. In their own way, these uncivilized warriors were greater fops than their civilized cousins.

Primitive Display.—The history of primitive peoples shows everywhere that self-display and the desire to win the admiration of others, was one of the prime motives at the basis of clothing. The Xingu tribes from the interior of Brazil wore caps of feathers. But this cap could not be worn except by the chief and the successful warriors. Thus, the wearing of the cap at once made for distinctions within the tribe. In East Africa, the chiefs were marked off from the other members of the tribe by wearing arm and leg rings made from the hair of the giraffe's tail, while in Tonga, necklaces of whales' teeth

distinguish the leaders of the tribe. The Samoans and Tahitians signified their rank by special forms of tattooing, and many of the African tribes show their wealth and position by the amount of grease which they use to coat their bodies.

"As the body settled down (evolutionarily speaking)," says Heard, discussing the origin of clothing, "weapons and clothing evolved." Just what were the earliest fashions we cannot say with absolute certainty, but there are many lines of evidence which give us clues. Ornaments of some sort exist even in the lowest forms of savagery, and usually these came at the expense of the home and other necessities of life. Among such people, fashion for fashion's sake is seen in its most complete form, without any of the civilized motives to hide the true one. There is no need for protection and the people are too crude in their development to have any of our modern ideas of modesty. They gloried in their bodies and their fashions were designed primarily to display them to the best possible advantage.

Primitive Adornment.—The most primitive forms of personal adornment of which we have record show that the purpose was not modesty or protection, but decoration for the purpose of display. Tattooing, the daubing of the body with paint, fantastic hair arrangements, beads, blackening of the teeth, painting of the finger-nails, the wearing of combs and trinkets of all sorts, came before coverings which might be used for protection. A savage in his most primitive state is daubed with coloring matter extracted from the earth or from wild berries. As he advances to higher and higher stages of culture, his decoration becomes more artistic and refined, but still the motive which prompts him to add thus to his natural covering is desire for recognition and esteem. Ornamentation began to give way to clothing with the advancement of culture, and simplicity in form, line and color came in place of the gaudy decorations of the savage man or woman.

CHAPTER III

FASHION MOTIVES

When a man has discovered why men in Bond Street wear black hats, he will at the same time have discovered why men in Timbuctoo wear red feathers.
—CHESTERTON, "Heretics."

The desire for approval did not die out as man passed through the different stages of civilization. The same motives must be satisfied, whether the individual lives in the jungles of Africa or on Park Avenue in New York City. The only difference lies in the expression which is given to these motives, and this is determined to a large extent by the ideals of the nation to which the individual belongs. When the successful warrior was the tribal hero, dress displayed the warlike virtues of strength and bravery. When these warlike virtues gave way to economic ideals, then personal adornment was forced to take another form. The original motive was there, however, in spite of the changed form in which it appeared. Wealth, or social position, now the ideal of the age, is as skilfully displayed through the medium of clothing as were the courage and success of the primitive warrior.)

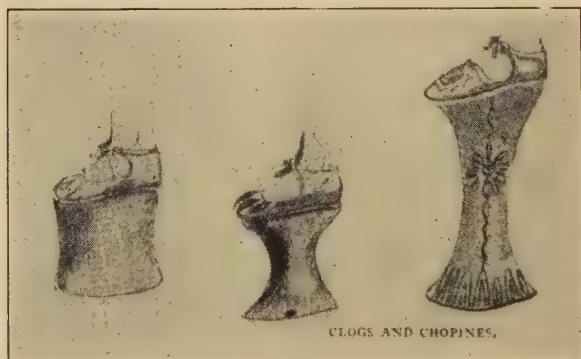
Universal Desire for Approval.—To stand out from the rest of the group in a way that will win its attention and approval is a desire which is almost universally found. No one likes to be considered mediocre, or to be so like every one else that he is passed over unnoticed. From the cradle to the grave, no one is totally free from regard for the opinion of others. But the tendency to display oneself is not shown in the same way at all times. It is rarely shown in the presence of

those who, by virtue of their wealth or social position, seem superior. It is reserved largely for those whom one regards as inferiors or from whom one wishes to win recognition. When this is accomplished, the feeling of satisfaction is great. When, on the other hand, disapproval has been aroused, the discomfort which ensues is far out of proportion to what should justifiably appear. Nor is this limited to mankind. Many of the higher animals display it very obviously as they strut about, showing off their bodies to the best advantage. The peacock delights in displaying his beautiful tail feathers, and if there is no one present to admire him, he will, according to Darwin, even show off before barnyard fowl and pigs.

Ways of Gaining Approval.—That this desire for approval is one of the strongest motivating forces in life may be seen everywhere. To be known by the “best people,” to be entertained by them and ranked in the circle of their most intimate friends, has led many a family to bankruptcy or to the divorce courts. Many have such a passion to see their names in print, regardless of the reason for it, that they go out constantly, in order to be listed “among those present.” Gossip, notoriety, or even ridicule, are encouraged by some individuals because they recognize its merits as a means of winning public attention. They will go to any length to attract the attention of people for whose opinion they care nothing. Mankind in this respect is not unlike the peacock who parades before the inhabitants of the barnyard for want of a better audience. Education, especially in the Western World, has increased this desire for distinction to such an extent that in many cases it has stimulated a willingness to work in order to gratify it.

Self-Advertisement in Dress.—One of the chief values of clothing is that it enables people to advertise themselves in a way that will win the attention and admiration of others. Many who lack any ability and could not hope to rise above the “average” on their merits alone, find a satisfactory outlet for

this desire for recognition through the medium of dress. The commercial interests are well aware of this weakness in human nature and have played on it to their advantage. Men and women, civilized and uncivilized, have fallen prey to it. This leads in time to extremes that can hardly be imagined. A fully equipped belle of the Santal tribe wears two anklets, twelve or more bracelets, a necklace, and other bits of finery, which consist largely of metal, and amount to about thirty-five pounds;



CLOGS AND CHOPINES OF THE SEVENTEENTH CENTURY

The height of these signified the position of the wearer. The higher the chopines, the higher the position of the wearer. (E. Aria, "Costume, Fanciful, Historical, and Theatrical," The Macmillan Co., 1906, p. 71.)

yet this is no worse than our forefathers. In Washington's time, the dandies wore their breeches excessively tight. In some instances, the breeches were hung up on hooks, and to don them the wearer mounted three steps and was pushed into the garment with the aid of several servants.

The history of costume shows that extremes of this sort have existed since the beginning of time. Catherine de' Medici and her court ladies wore enormous ruffs and a lavish supply of jewels that would be considered very bad taste today. In the eighteenth century, the desire for individualized fashions led to such extremes in hairdressing, that the roofs of carriages had to be removed when ladies rode in them. Because of the

tremendous expense involved in "building up" these heads, the wearer was forced to sleep night after night in a straight-backed chair to avoid the possibility of ruining the structure.

The "Coming-Out Bride."—Even in the days of Puritan America, dress was used as a means of satisfying the desire for recognition. This was shown by the custom of the "coming-out bride," which was adhered to in the early days throughout all the colonies. A married couple was expected to appear at church on the five Sundays following the marriage, and occupy a pew in the place of honor. Just before the sermon, the couple stood up, turned around slowly several times, and then sat down. This aroused great rivalry among parents to see which could provide the most elaborate bridal finery. Abbé Robin, writing of the customs of the time, remarked: "Piety is not the only motive which induces American women to be constant in their attendance at church. Having no places of amusement, no fashionable promenades, they go to church to display their fine dress."

Modern Working Girls.—Much the same thing is true of the dress of the modern working girl. Having few places to show off her finery, she wears it to work. The deadly routine of mill, factory or office, and the position of being merely one of a thousand unimportant cogs in a huge machine, drives modern youth to seek some vent for the natural desire to be "somebody." Drab uniforms, suitable for work, make for a sense of inferiority, and employees deck themselves in their own finery in order to feel different and to stand out from the rest of the group. Employers everywhere are complaining that it is impossible to get them to dress so that their efficiency will not be impaired by constant attention to their personal appearance. As with our early American grandmothers, the desire for display is great, and if it cannot be satisfied at a suitable time and place, it will be satisfied whenever, and however, it may.

Foreign Forms of Clothes Display.—From across the sea, we hear constant reports of how this desire to differentiate oneself from the crowd by means of clothing is showing itself in some new corner and in some new way. The Moslem women, who have just recently been freed from their traditional native costume, are stirred to a high pitch by the proposal of a uniform style of dress to be made compulsory by the government. It seems that when left to their own devices, they designed dress so elaborate and expensive as to threaten their husbands with bankruptcy, and to arouse discontent and jealousy among the neighbors. The government felt that an easy solution to the problem would come from a law compelling a uniform attire. It did not anticipate the resistance which was at once manifested by the wealthy and fashionable women.

The young Communist officers of the Red Army, cling to the smart uniforms of pre-revolutionary days, although they have discarded the gold lace and trappings of royalty as a concession to their democratic ideals. In other nations, the army has been clamoring for its former splendor in uniforms. The British guardsmen asked for, and got back, their scarlet coats and busbies. The French soldiers are crying for the scarlet trousers of historic days in place of the insipid blue ones which they now wear, and in America, army officers want full-dress uniforms in order to be on the same footing with naval officers.

Display in Aristocracies.—In aristocratic forms of government, where there is a distinct feeling of superiority and inferiority fostered by social conditions, the desire to be different has great significance. This is shown in all phases of life, but in none to a greater extent than in clothing. The social superiors differentiate themselves from their inferiors by the clothes they wear, and thus offer to the world the information that they belong to a certain social class and must not be confused with those belonging to another.

This use of clothing as a mark of class distinction has

appeared even in primitive peoples. After ornamentation and covering of some sort had been adopted, relative amounts of it soon determined a man's status. That is, the more clothing a person wore, the higher was his social position. The King of the Fundah tribe, according to reports, puffed himself and his attendants out to ridiculous sizes by means of cotton wadding. The men of high rank in Kaseem considered it fashionable to wear three or more shirts, one over the other, to distinguish themselves from those of lower rank who may wear only one or two shirts. In Tonga, the chief and the more important men of the tribe are distinguished by the extra amount of red paint which they plaster over their faces and bodies.

The absence of clothing, on the other hand, was the characteristic mark of the slave. Among many of the African tribes, the subjects may approach the king, only if they are naked. When the queen of the Balonde negroes received a call from Livingstone, she paid him the highest honor possible, by appearing in a state of complete nudity. The Australians require their women to remove their clothing on festival occasions as a sign of their inferiority.

Dress and Class Distinctions.—As a natural outcome of this tendency for one class to distinguish itself from another by the amount of clothing worn, there soon arose differences in style and quality. Slaves wore only an apron and belt made of the coarsest material. In contrast to this, the clothing of the king and his courtiers covered the entire body and was made of the finest materials, heavily embroidered and studded with precious stones. Among the Egyptians of the earliest eras, when clothing consisted solely of a belt and apron, the royal household was distinguished by the elaborateness of the embroidery on the apron. Later, the towering headdress and the size and shape of the artificial beard signified the position of the different members within the royal household.

Veils or "Kredemmons" and parasols carried by slaves

served to mark off the Grecian woman of rank from her more lowly associates. The same system was used in European nations during the Middle Ages, when the veils of queens and princesses came down to their feet, and were surmounted by a crown; those of plebian women came only to the waist and no crown was worn. In the seventeenth century, the length of a train denoted the rank of the wearer. Seventeen yards was the prescribed length for the queen, ten yards for the king's daughters, seven yards for other princesses and four yards for duchesses.

Extreme Forms of Display.—At the same time stilted clogs or "chopines" were introduced from Italy into England and France. The height of these served to show the social status of the wearer, and some were so high that the lady had to be supported on both sides, whenever she walked, to keep her balance. When trunk hose were in fashion for men, these were stuffed out to tremendous size by men of rank to distinguish them from men of lower position. Holinshed tells of a man "who is said to have exhibited the whole of his bed and table furniture taken from these expansive receptacles."

Most people believe that our early American ancestors cared nothing for clothes, but this is erroneous. To them dress was of even greater significance than it is to us today because it served as a symbol of the status of the wearer, and class distinctions were as zealously guarded here as they had been in the mother countries. They justified this on the ground that it was essential for the morale and general welfare of the community.

Class Distinctions in the Orient.—In the Orient, dress carefully marked off the different classes and ranks of citizens. The nine social grades in old Japan, where class distinctions were very rigid, were defined by the number of swords which the men carried. Married women were distinguished from unmarried by the fact that their teeth were blackened, their eye-



THE MAKING OF A LADY

(Elisabeth McClellan, "Historic Costume in America, 1800-1870," S. W. Jacobs & Co., Figure 153, p. 198.)

brows shaved and their faces unpainted, although the only distinction in dress between the different social classes was that the members of the higher wore clothing of silk while those of the lower wore only cotton. The Mandarins, who formed the most important governing body of the old Chinese empire, were divided into nine classes, distinguished by the color and shape of the button worn on the hat.

Color Distinctions.—Colors were used from earliest times as a means of distinguishing the members of one social rank from those of another. Generally, the lower classes were limited to the use of dull hues, such as browns, grays, and blacks. The members of the higher classes, who could afford to pay for expensive dyes, were permitted to use the brighter colors, although they did not have absolute freedom in choice. In Rome, a white toga showed that the wearer was a candidate for public office. White with a purple border was reserved for the priests, and generals wore plain purple.

Color distinctions have been used in the Orient for generations. In Madagascar, only the ruler was permitted to wear a robe made entirely of scarlet; in Siam, the prince and his attendants wore red. Old China held yellow sacred to the imperial family, while those of lower rank used other colors. The ranks of the different wives of the Emperor were designated by the colors they wore, the Empress wearing yellow, and those of the lowest orders black or white.

End of Dress Distinctions.—Up to the early part of the seventeenth century in western nations, it was possible to tell the position of every one by the clothing he wore. Shape, texture, and color clearly marked off the different social classes so that there would be no confusion. But, with the breaking down of strict class distinctions, with the increase in the wealth and power of the poorer classes, and with the decline in the power of the crown, all of this was changed. Members of the lower social classes began to imitate the dress of their superiors, and

by degrees, caste distinctions in clothing were obliterated. In an old song, the writer has expressed this change as follows :

Oh, Bell my wiffe, why dost thou floute?
Nowe is nowe, and then was then.
Seeke nowe all the world throughout,
Thou kenst not clownes from gentlemen;
They are cladde in black, greene, yellowe or greye,
Soe far above their owne degree.

Efforts for Distinctions in America.—But when a leveling process has taken place people are the more anxious to stand out as individuals. Probably nowhere in the world is the desire for distinction greater than in America. We pride ourselves on our democratic spirit, and yet everywhere there is a desire for inequality which is distinctly out of accord with our national ideals. In an aristocratic form of government, the position of each individual is marked off for him at birth and he knows exactly where he stands in the social order. In a democracy, on the other hand, when birth does not give us the distinction we crave, and when each individual knows that he may attain any position he has the ability to reach, there is a constant struggle to rise above the position birth has provided.

Our love for titles such as "Doctor," "Captain," "Professor," or "Senator," and the constant use which is made of them, shows how eagerly the American uses any distinguishing mark within his power. But as so small a percentage of the population is entitled to use these marks of distinction, some other means had to be found to satisfy the cravings of the rest. Dress, above all other things, seems to serve this purpose adequately, and it has satisfied the longing for distinction which could not be satisfied by any other means in a democratic nation.

Dress as Means of Display of Wealth.—The American ideal has, therefore, come to be the possession of a bank account large enough to buy whatever the individual may desire. Economic status is fast taking the place of family position in

America; what a person *is* no longer being as important as what he *has*. In a very subtle way, it is possible to display to the world through the medium of dress, the economic, and thus indirectly, the social status of the wearer. If by his dress a person can create in the minds of all who observe him, the impression that he does not have to soil his hands in order to have the luxuries of life, their estimate of his worth is enhanced at once. This is a reason for the vogue of the "white collar job." Dress here, has come so to "proclaim the man" that his position in society, the work he may obtain and even his seat in church, it is said, depend to a large extent upon the way he is dressed. With Americans, dress shows their success in attaining their national ideal, money, just as the scars of the primitive warrior showed his success in living up to the ideal of his tribe. In the former case, however, those who have wealth can also attain social position, so that both it, and money, are readily shown by the clothing which the individual wears.

The use of dress as a means of showing the wealth of the wearer is not a new one. Nor has it originated here. Most nations throughout history have used this way of displaying their wealth, sometimes in a subtle manner, sometimes merely by the crudest sort of show-off behavior. Wealth has always been associated with social position, and the higher the individual ranked in the social scale, the greater was the wealth he possessed. The clothing, therefore, of the royal family and nobility has always contained the element of display of wealth, and this has been one of the many ways of winning the awe and respect of their people. The greater the class system, and the stronger the line of demarcation between the classes, the less need there has been for display of this sort, and yet it always appears in some form or other.

Universal Wealth Display.—Primitive peoples have not been free from this form of self-display. In some of the African tribes, the people wind around their bodies all the cloth

they possess. If they are wealthy, they are so enveloped that their arms stand out almost straight and they nearly suffocate under the rays of the tropical sun. But to compensate for this discomfort is the pleasure which they derive from knowing that they are greatly envied by those who are more comfortable.

During the Middle Ages, ornaments and money were closely related. The Anglo-Saxon noblemen wore armlets of a definite size and weight, made of gold or copper of a standard purity. The forms in which they were moulded were always such that it would be possible to divide them for use as currency. The word "Schillingas," from which has been derived the term "shilling," meant pieces broken from these armlets and rated on a certain scale.

Subtle Display in Orient.—In Oriental countries, more subtle ways have been used to show the wealth of the individual. For example, long finger nails are mute testimony to the fact that the possessor can do no work, and that, therefore, he can employ others to do it for him. Accordingly, in China and the neighboring countries, finger nails were one of the marks of distinction which were reserved for the nobility and the members of the religious order. These were allowed to grow to tremendous length and were protected by gold or silver cases. The "Golden Lily" feet of the wealthy, aristocratic women of old China served the same purpose as did long finger nails. With feet three inches long, obviously the possessor could do nothing, not even walk, and hence servants would be required to be in constant attendance. Even today in India a large portion of the wealth of a family is invested in jewelry for the women. The wife of a wealthy man is literally weighed down by this, and the value runs up into thousands of dollars.

Jewels.—The diamond rings, necklaces, and jeweled ornaments of all sorts worn by women throughout the world serve the same purpose. If a family has enough surplus wealth to be able to invest tremendous sums in jewelry which brings in no

interest and deteriorates in value with every change in fashion, the bank account of the family is, obviously, a very great one. And as it is unquestionably true that a man's economic status is to a very great extent established by the show of wealth which is made by the toilette of the feminine members of his family, many modern women have become shop windows for the display of their husbands' success.

Russia, at present, is the exception. While the Soviet leaders are in power, dress will not be an indicator of the wealth or social status of the individual. Everywhere, from the streets to the boxes of the Moscow Opera, one may see high officials or humble workmen dressed in collarless Russian shirts. A true Communist discards clothes that remind him of the days before the revolution, and substitutes in their place a simple shirt without a collar, and a plain business suit. How long this wiping away of class and wealth distinctions in dress will last is problematical. As Russia returns to a type of government more similar to the other governments of the world, as she unquestionably will in time, dress will again serve as an indicator of the status of the wearer.

Desire for Conformity.—While each individual likes to be different from the rest of the social group to which he belongs, if he feels that the other members of the group are superior to him, conformity dominates individuality. If, on the other hand, he feels himself equal or even superior, the desire for recognition leads him to do what he can to show himself in a superior position. Fashion can serve the purpose of satisfying our desire to be one with the group just as it can set us off from it.

That all fashion is largely a manifestation of the herd instinct to follow the leaders, is very obvious. The old saying by Colley Cibber that it is "as good to be out of the world as to be out of fashion," expresses well the sentiments of most people. The members of the humbler strata of society try to be like the

rich and exclusive set which constitutes the band of leaders. By this process of identification, whether through dress or behavior, they seem to gain some of the pleasure of prestige which is generally accorded that set. Those who find their exclusiveness encroached upon in this way, hasten to discard the old styles and adopt new ones which possess the virtue of being different.

Forms of Imitation.—Not all imitation is carried on for the same purpose. One type, consisting of imitation of a person or group for whom one has a deep feeling of respect, is generally known as “reverential imitation.” The second type, where the main purpose is to outrival the individual or group which is being imitated, is called “competitive imitation.” The first type, or “reverential imitation,” existed primarily where there were distinct class boundaries, and when the ruler is held so high above his subjects that none would dare attempt to rival him in any respect. When the feeling of class differences has broken down to a point where all men compete with each other for supremacy, then “competitive imitation” replaces the reverential type.

Reverential Imitation.—In the olden days of aristocracies, when a ruler was forced by circumstance to differentiate himself from the other members of the court either in dress or behavior, his loyal subjects imitated him so that he would not feel conspicuous. Many illustrations of this sort appear in the life of savage tribes. Herbert Spencer tells of a Fijian chief who happened to fall, as he was going over a mountain path followed by a string of his people. At once all of his subjects, with the exception of one man, did likewise. This one at once was asked by the rest of the group if he thought himself better than his chief.

Among civilized peoples, much the same thing occurs if the sovereign is popular with his people. During the fifteenth century, the fashionable headdress for men consisted of long curls.

The Duke of Burgundy was forced to have his curls cut off after a long illness, and in order not to appear conspicuous, he issued an edict to the effect that all of the nobles should have their hair cut also. It is said that more than five hundred sets of curls were sacrificed as a result. In England during the reign of Henry VIII, the fashionable attire for men consisted of suits stuffed to a ridiculous size. This arose in imitation of the king, whose figure was so large that he was conspicuous among his courtiers. So far did this desire to please the king go, that the seats in Parliament grew too small, and scaffolds low enough to be used as benches were built. When Louis XIV of France was operated on for a fistula, the royal infirmity became so fashionable that many of his courtiers who wished to imitate him were annoyed when told that there was no need for the operation.

Competitive Imitation.—With the passing of the old form of aristocracy, reverential imitation died out, and today is rarely found. When class distinctions are slight, the style of dress worn by the leaders of society is soon imitated by those of lower social classes. The commercial designers and manufacturers are well aware of this and have skilfully imitated in cheap materials the clothing of the fashion leaders. A hasty glance at any group of people gathered together in an American city would reveal scarcely any differences in wealth, social position, or breeding, so completely are these hidden behind clothing of a uniform style.

Foreign visitors are astonished by this uniformity. English and French women, especially, pride themselves on their individualism, and to be different is far more desirable to them than to be like others. The truth is, the American man or woman is a product of a nation which boasts of standardization. However, the vogue for machine-made, ready-made clothing is to a large extent responsible for style conformity. Even the wealthier women, who can afford to have their clothing de-

signed especially for them, soon find their exclusiveness encroached upon by poorer women whose dresses have been made by the hundreds in some large ready-made clothing factory.

Fear of Social Disapproval.—A large percentage of the people who conform to fashion do so not because they want to imitate their social superiors, but because they fear social disapproval. It has been said that those, alone, who can afford to be indifferent to the opinions of the social group are the aristocrat and the tramp. The English aristocracy is notorious for its willingness to be laughed at by the masses, but in America, few people feel secure enough of their positions to risk such a thing. They feel that to be different would brand them as “frumps” or “hay-seeds,” which, in turn, would bring upon them the pitying glances of their friends and associates. Therefore, like sheep, which often leap to their destruction in following the lead of another, an entire nation puts aside a style of dress and takes up a new one in order to follow a few leaders.

“Clothing Fear.”—The different types of fear which are aroused by not conforming to the prevailing fashion are: fear of ridicule because one’s clothing is different; fear that on account of the clothing worn one will be judged as too poor to be able to buy up-to-date models; fear that one will be judged lacking in self-respect because one is willing to wear out-of-date clothing; and fear that one will be thought to be lacking in the understanding of the importance of external appearances.

To protect themselves against such fears, many people follow fashion’s dictates, no matter how foolish they know these to be. Very often the “clothing fear” is almost totally unconscious; the possessor has no realization that his actions are being ruled by it. Fears of this kind are more dominant in men than in women, because the well-dressed man of today must strive after complete conformity, and not attempt to be different. Youth is ruled by this tendency far more than is age, although

it can be truthfully said that it never actually dies out, no matter how old the person is or how isolated is his life.

"Straw Hat" Fear.—The slavish conformity to certain dates for adopting and discarding straw hats by men is a pretty illustration of how "clothing fear" operates to force people to accept certain fashions in dress. No matter how warm the weather is or what the personal inclination of the wearer, men are supposed to bring out their straw hats for the first time on May 15, and to put them away for the winter on September 15. And many men follow this unwritten law with the utmost obedience. Not one man in ten thousand, would risk being made the butt of attention and ridicule by failure to conform.

Sex Motive in Clothes.—In discussing what influence men have on women's fashions Thorndike says: "The primitive sex-display is now a minor cause; women obviously dress for other women's eyes." Whether he is right about this is certainly an open question. What is true of one individual or group may not be true of others. Women often excuse themselves for their extravagances in dress, on the grounds that they are going to extremes in order to make themselves more charming to men. However, when we consider the fact that men are shocked at women's dress unless it is of a simple sort, and that through the ages the dress reformers have come largely from the masculine sex, we are forced to admit that if women dressed primarily for men, they would be more likely to avoid extremes.

In most instances, probably, the real motive at the basis of the matter is the desire on the part of women to vie with each other, to see which can stand out most effectively from the group. Men, in like manner, dress primarily for themselves or for other men, and not exclusively for women. The most important rôle that the average man plays in determining the dress of women is to encourage the feminine members of the family to out-dress the feminine members of another man's family. It is only the occasional man who has any idea of the style or

even the color of the costume worn by the woman he is with. And few women are better informed concerning the clothing of the men they come in contact with. Obviously, if the sexes were dressing for each other, they would not show such indifference to the styles which the other wore. Fashion is largely a battle within the sexes rather than between the sexes.

Among Poorer People.—Among some of the members of the poorer social classes the sex motive sometimes enters in much the same way that it does in the case of primitive peoples. If a person has little but physical beauty with which to attract the attention of the members of the opposite sex, this must be used to the greatest possible advantage. If a girl can make a good appearance and through her clothing create the impression that she is superior to the other girls of her set, her personal value is enhanced. Factory workers, store clerks and servant girls often spend their entire wages on dress, and bedeck themselves in cheap finery in much the same way that their primitive ancestors did. On the other hand, women of the higher social classes who have more than physical beauty to attract members of the opposite sex, dress to win the admiration of other women and the primitive sex motive, subtly concealed, is hidden behind other motives of a stronger sort.

"Candide" Study.—In 1925, the Paris weekly journal, *Candide*, asked for statements as to whether a woman dresses for a certain man, or for men in general; for her own satisfaction, or to outshine other women. Thirty-one prominent men and women responded to this inquiry, and a few of the answers are quoted below :

Premier Herriot: "Above all, perhaps for nothing else, women dress against other women."

Marquis Boni de Castelane: "Women dress for other women. Women care nothing for men's opinion, and at the same time, would never take the trouble to dress for themselves."

Alice Cocea (Musical Comedy star): "Women dress to please men."

Yvonne Printemps: "That women do not dress for men may be seen in the fact that although men prefer black silk stockings on women, yet women all wear tan and other light colors because they are fashionable, and in spite of the fact that they make the ankles appear larger."

The lack of uniformity in opinions given is typical of the general attitude toward the matter. However, there is a tendency to believe that the average woman dresses for other women, and this belief is gaining more adherents as the problem is studied more thoroughly.

Clothes and Self.—The question has doubtless arisen in the minds of many as to why dress serves as such an effective medium of expression for the desire to differentiate oneself from, and at the same time conform to, the standards of the social group. The answer is that we are apt to think of clothes as we do of our bodies, and so to appropriate them that they become perhaps more than any of our other possessions, a part of ourselves. Of course in past generations, when new clothing was not an everyday occurrence as it is today, the bond between the individual and his clothing was very much closer. But even now, in spite of the constant changes in clothing, it is still impossible to disassociate ourselves from this intimate part of our material possessions. We appropriate the admiration our clothes call forth, and this tends to enhance our own self-esteem. Indeed, the Bohemian immigrant girl who, it is related, expressed her life philosophy in the short sentence: "After all, life is mostly what you wear," expressed the life philosophy of the majority of people who have inhabited this world, either in the past ages or in our modern twentieth century.

CHAPTER IV

THE RISE AND FALL OF FASHION

The Fashion wears out more apparel than the man.

—"Much Ado About Nothing."

Change has always been one of the most outstanding features of fashion, and this is especially true today. Many thoughtful men and women deplore the utter futility of this, and the fact that the waste of time, energy, and money involved are far out of proportion to the enjoyment received. Some blame the war for this mad fashion-racing, others blame the commercial interests. Still others try to show that woman's emancipation from home duties is at the root of the evil. Unquestionably the general speeding up of all phases of civilization has contributed its share, but there are other factors which are more directly responsible.

Inferiors Imitate Superiors.—The desire to be different from those we consider our social inferiors seems to be present in every one. In any nation which has risen above the state of primitive savage life, there are class distinctions, officially recognized in aristocracies and unofficially held in the case of a democracy. Those individuals who constitute the lower social classes do all within their power to assimilate themselves with those who rank as their superiors. The more rapidly the inferior imitates the dress of the superior, the more rapidly the superior in turn attempts to be different, and hence the constant shift of fashions.

Cheap imitations of original models make it possible for the manufacturers to keep the styles moving at a profitable rate.

The more quickly the manufacturer can produce these cheap imitations, the more rapidly will the changes occur. Pursuit and differentiation thus follow each other in rapid succession.

Popularity Versus Smartness.—A fashionable Fifth Avenue store recently expressed this principle very well in its advertisement for golf hosiery: "Putt them in plain hose—send them soaring in sombre sweaters! All this business of gay checks and fancy Highland squares was so overdone by people who didn't know how to do it, that the McGregor who is fondest of his plaids is now appearing on the links in sweaters and hose such as we are showing now." In like manner, the Paris import loses its meaning when it is worn in imitation by the shop girl.

—Popularity and smartness do not go well together. Fashionable women will drop a style they themselves have sponsored when they see it becoming popular. No fastidious woman of fashion wants to wear what a million other women are wearing. When clerks in a store inform you that "every one is wearing" a particular type of clothing, then is the time to look for something different if you desire to be looked upon as a stylish, smartly dressed person.

To a certain extent this has been true of every age. So long as rigid class barriers made it impossible for the masses to encroach upon the exclusiveness of the leaders, fashions did not have to change so often. Even among primitive peoples this has been found to be true. Among the Kaffirs of South Africa, where a social hierarchy with well-marked ranks has existed for generations, fashions change rapidly because the decorations of the leaders of the tribe are quickly imitated by the members of the lower ranks. With civilized nations this tendency is still more marked, especially when modern methods of manufacture make it possible to popularize a fashion sponsored by the leaders of society so rapidly, and so effectively, that it is soon discarded for a new and different one.

Influence of Commercial Interests.—There is no doubt, of course, that the commercial interests have played on human weakness greatly to their profit. Every one knows the pangs of remorse a child feels when it is forced to wear a handed-down garment, or a last season one, when all the other children are proudly displaying their new clothing. This feeling does not decrease with age. An adult finds it positively painful to carry over a last season's garment unless it is so remodeled as to be no longer recognizable as such. "I have always admired you in that hat" is a dubious compliment. It carries with it a sting that far outshadows the pleasure of the flattery.

With the creation each season of styles which are just different enough to "date" those of the previous one, it is almost impossible for any person to wear a last year's garment without having it spotted at once. This indirectly suggests to all observers that the wearer's bank account is too small to justify the purchase of a completely new wardrobe, and he feels different and consequently inferior. To avoid this feeling, men and women will make the necessary sacrifice to replace their old clothing with new, even though the old is in perfectly good condition. Men are especially sensitive about this, not only for themselves but for the members of their families as well. A man feels that it reflects upon his ability to provide what other men are able to provide for their families, and he will often go to the opposite extreme of insisting that the women of his family outrival those of other men, with the conviction that this is a good business investment.

Dress and the Limelight.—When dress is resorted to as a means of putting the wearer into the limelight, it is absolutely essential that frequent changes in style be made. It is a well-known psychological principle that two of the most important factors in attracting attention are bright colors and constant change. The person who wishes to be advertised through the medium of clothing is well aware of these principles. The

first is employed through the medium of bright, showy, colors and startling designs of the costume. But a garment of the "once seen, always remembered" type loses rapidly its power to attract attention. It can be worn only a few times if it is to serve the purpose for which it was chosen, and if it is to avoid the possibility of advertising the fact that the wearer cannot afford to buy new clothes to replace it. The result is that frequent and constant changes are necessary.

The person who uses clothing as a means of attracting attention today is generally an outstanding public character. As a rule, these individuals belong to the stage or the cinema, and because of the professional value of extensive advertising, they try constantly to keep themselves before the public gaze. Obviously, if they are to gain the wide publicity which they desire, they must be constantly different, and this depends to a large extent upon the wearing of different clothing. The true leaders of fashion today, as will be seen later in this book, are recruited from this group of people and hence, as they shift successfully to new and different fashions, their followers fall in line with the pace they have set.

Desire for New.—We tire of clothing more quickly than of anything else. We can get away from our homes and other possessions, but clothing constantly accompanies us. No matter how beautiful a new style may be nor how enthusiastically we may receive it at first, its appeal vanishes with the wearing off of its newness, and we seek something different. Youth most readily tires of clothing after it has been worn for a short time, and is willing to change to new as often as the pocketbook will permit. The desire for the new is not limited to clothing. In all phases of art the spirit of change predominates. Music, literature, and architecture, are not free from this spirit. Repetition becomes monotonous, and this leads to a tendency to seek something different.

In spite of the desire for the new, there is in almost every

one, no matter how wealthy or how poor, a dislike for wastefulness. When a change is to be made, whether in clothing or in some other phase of life, the innovation must present some real or pretended superiority over the old. The manufacturer must add to his new fashions some point of superiority over the ones to be supplanted, if the new are to be readily accepted.)

Fear of New.—Nor must the new be too different from what one has become accustomed to. Fear of the untried holds back many in their desire to explore. While they are lured on by the novelty of a different fashion, they are afraid to accept anything too radically different, for fear of meeting the ridicule of the rest of the community. They must take the new “in small doses,” and be educated to it, rather than have it thrust upon them too suddenly. Manufacturers are well aware of this. When innovations are introduced they are just enough different from the prevailing fashions to be interesting, and yet not enough different to receive the instant condemnation of “freakish.”

The First Top Hat.—When top hats were first introduced, they were so different from what had been worn before that they at once aroused fear similar to that of a panic. An old story, published in 1797, tells of the riot caused in London when the first topper appeared: “It is in evidence that John Hetherington, a haberdasher, appeared on a public highway wearing a hat which he called a silk hat, a tall structure having a shiny lustre calculated to frighten timid people. Several women fainted at the unusual sight, children screamed, dogs yelled, and the younger son of a cordwinder, Thomas, who was returning from a chandler’s shop, was thrown down by the crowd which was collected, and his right arm was broken.”

Clothes Riots.—One would say, of course, that no such ridiculous thing could happen in modern times, but such is not the case. When the split skirts and hobble skirts were first worn

in America by dressmakers' models, they were surrounded by such jeering mobs that police escorts had to be called out to conduct the wearers to safety. When knickerbockers first made their appearance on the girls of some of the smaller towns in the South, the girls were in some instances greeted with showers of stones, and in others, with a demand from the chief of police to leave town within twenty-four hours. The riots caused by the first one-piece bathing suits were so numerous that all along the New Jersey sea-coast, police guards had to be stationed to prevent any disorder which might arise if a wearer of the new-type bathing suit might accidentally appear on the beach before a police censor had time to send her to a bath-house to clothe herself in a more modest fashion. Even today, when tolerance of the new is greater than ever before, innovations in fashions must not be too great unless they are to frighten away possible wearers and lose what chance they have of being accepted.

Lure of the Imported.—The desire for novelty is at the basis of the "lure of the imported." There has always been a prestige attached to an article made outside of the community in which the individual resides, and the further away the source of origin, the greater is the prestige. A label marked "Made in London" or "Made in Paris" seems to enhance the beauty of the product and increase its value out of all reasonable proportions. The only exception to this seems to come in the case of primitive tribes of so low a grade of culture that they rarely come in contact with anyone outside of their own tribe. Reports of travelers reveal that such people are not only afraid of all strangers but also of inanimate objects such as cameras, umbrellas, phonographs, automobiles, and European clothing.

The exact opposite is true of people of higher grades of culture. To them, the exceptional, the different, and the bizarre have peculiar charms. They no longer feel insecure in the presence of the unusual and they seek after it eagerly. During the

fifteenth century, the Italians so strongly desired imported materials that a vigorous trade between Venice and the rest of the known world grew up. Among the favored imports were strange materials from Damascus and Persia, silks from Florence and Milan, linens from France, velvets from Armenia, furs from Russia, and precious stones from the East. In England a century later, "Spanish styles," "French modes," "Turkish turbans," and "Venetian fashions" all existed side by side, and took the place of national costumes. In the early American colonies, the wealthy citizens depended entirely upon the mother countries for their fashions, and they have not outgrown this dependency up to the present.

Present-Day Demand for Imports.—Today exactly the same lure for the imported exists that was found in the early days. While Americans were eagerly buying Panama hats in 1902, the natives of Porto Rico, ridiculous as it may seem, discarded their native Panama hats in favor of the stiff, heavy American straw hats. Several years before the war, when Paris-made blouses were worn by all well-dressed American women, an enterprising person established in New York City a business which dealt in nothing but discarded waist bands from Paris imports. Hundreds of women throughout the entire country bought these little strips of silk to have them sewn into their domestic-made blouses.

American manufacturers are constantly faced with the problem of the deep-seated prejudice in favor of foreign goods. This has reached such an extreme that they find it more profitable to sell their own high-grade products as imported than to attempt to sell them on the basis of their own reputation. Often goods are sent from American mills to Europe and back, without so much as having the wrappings removed, so that they can be sold as "imported." The increase in price which they bring as such, more than pays for the passage back and forth across the ocean.

Rapid Change versus Perfection.—The rapidity of change which is characteristic of modern fashion makes it impossible for a designer to create a perfect work of art. The necessity for mass production and the desire to make each article as economically as possible work contrary to all standards of art production. In the past, years were required to perfect a style, while today fashions change so rapidly that there are often several totally new styles produced each season. When each new style appears the wearer eagerly accepts it in the hope that it may prove to be more becoming than the last. Only too soon this hope proves vain. As a result, the wearer, in a constant search to fulfil an ideal of beauty which may be totally unconscious, discards the old and accepts each innovation as it makes its appearance.

Change in Ideals and Mode of Life.—A change of ideas, ideals, or conditions of life is often responsible for a change in fashion. In the East where civilization has remained constant for many centuries, fashions have remained comparatively stable also. Among the Western nations, on the other hand, where there has been a constant mingling of nationalities, fashions have very frequently changed as a result of changed environmental conditions. Among the earliest civilized peoples, whose home was along the shores of the Mediterranean, fashions took the form of loose, flowing garments. Men soon found, however, that an active life made clothing of this sort impossible and as a result, tight well-fitted garments were adopted. Women, whose life activities made changes of this sort unnecessary, continued to wear the loose, flowing garments without change or modification.

Up to the nineteenth century, stockings and knee breeches were the usual leg covering for European men. In time the medical authorities found that tight stockings produced a diseased condition of the leg in the case of soldiers on the march, and this led to a type of leg covering which would protect the

leg against the elements and yet leave the lower leg free. Hence the modern long, loose trousers. In the olden days, men of position always wore their hair long. Because medical authorities found that it was impossible to keep heads clean during hard campaigning, the soldiers set the fashion for short hair, and this was also taken up by men of peace-time pursuits. When the army was the glass of masculine fashion, any styles developed there were soon accepted elsewhere.



THE CIRCLE OF FASHION

(Strube in the *Daily Express*, London. From the *Landmark*, October, 1927, p. 623.)

Present-Day Changes.—Modern methods of living have had much to do in influencing fashions. Before the days of well-heated houses, before the time when city streets were paved, and before the days of the automobile, winter clothing had to serve as protection to the wearer. Fifty years ago, undergarments to the wrists and ankles were worn by the most fashionably dressed ladies. Often these were made of red flannel which was supposed to have the power to prevent rheumatism. In those days there was less temptation for young girls to shorten their skirts, because stockings were made of unbleached

cotton and only the wealthy could afford to wear silk. High shoes made of durable leather were regarded as absolutely essential to the protection of the health of the wearer, and even the wealthy accepted these without question. Modern improvements in living conditions and manufacture have overthrown these fashions, perhaps forever, and have replaced them with ones which would have shocked even the most radical person of our grandmothers' day.

Influence of World War.—The World War, like every other war, was responsible for the downfall of many fashions and for the introduction of others. The War Industries Board laid down many regulations in relation to clothing which the patriotic people of the country were expected to adhere to. Shoes for both men and women were made with shorter tops, the limit allowed being eight inches, and no leather linings. Coats for men were shortened and the cuffs removed from their trousers as a means of conserving woolen material. The steel, formerly used for women's corsets, was needed for wire cables to hoist guns and munitions over the peaks in the Alps, and the result was that the corset manufacturers were summoned to Washington where they were told that a decrease of one-fourth in the amount of wire used for stays must be made at once. Since the war, the women of Russia have been forced to abandon the style of skirts which they have always worn, and for the first time in history their skirts are short and tight. This was due to the scarcity and high cost of material, and many skirts were made from less than two yards of material.

Women's Dress.—Until recent years, changes in women's fashions have not been necessitated by changes in life conditions in the same manner as has been true of men. Their duties since the beginning of time have been restricted for the most part to the home, and the leaders of fashion, the wealthy women of every country, have never before led anything but a life of ease and luxury. But with the entrance of women into

the world of business, with the acceptance of athletics and motoring as recognized pastimes for women as well as for men, and with the modern interest in out-door life, all this has been changed.

Short skirts and the discarding of corsets came about as the result of the modern girl's interest in athletics. Motoring has, to a large extent, been responsible for the discarding of the large hat and the pompadour style of hairdressing. High-heeled shoes and heavy skirts went out when the business world opened its doors to women. The busy life of the woman of to-day leaves little time for the afternoon affairs that our grandmothers so much enjoyed, and with their disappearance has come the disappearance from the wardrobe of the modern woman of dressy afternoon clothing. The smock and sport clothes have taken the place of the fluffy clothes of pre-war days.

Who Is to Blame?—Regardless of popular opinion, the commercial interests are not alone responsible for changes in fashion. The real blame lies with those who are looked upon as the fashion leaders, namely, the upper classes and those who have gained prestige on account of their ability in some particular line of work or sport. In order to differentiate themselves from those whom they consider their social inferiors, they change to a new fashion as soon as they recognize that their exclusiveness is being encroached upon. But the faddists who constantly change to a new form of dress as a means of advertising themselves, the wealthy middle classes who want to assimilate themselves to the leaders of society, and the poorer people who are unwilling to be marked as inferior by wearing different clothing, all play their part in bringing about fashion changes. The leaders are directly responsible because it is they who first adopt the new fashions. The followers are indirectly responsible because they imitate the leaders and thus make change necessary.

Influence of Manufacturers.—Where is it then that the manufacturers come in? Their part consists in manufacturing cheaply and economically imitations of Paris imports which can be sold at one-tenth the price of the original, and importing new fashions so that the leaders will discard the old ones being seen everywhere. All three of these groups, the leaders, the followers and the manufacturers, must work in unison if fashion changing is to be successfully accomplished. If any one of them should fall behind, the whole process would be slowed up. If, on the contrary, they can all be induced to work at top speed with frenzied effort, a rapid series of changes such as is characteristic of today, will result. Mass suggestion carries people on, and none can successfully resist when once the change has been begun.

Tempo of Fashion Changes.—The tempo of fashion changes has varied at different times during the history of different nations. The rate of change has never been the same for long periods of time. At one time, changes are so slight as to be hardly perceptible; at another time they are so frequent that they may not even be recorded. This has always been true of uncivilized as well as of civilized peoples.

One year in Bechuanaland, the fashionable beads for women were blue. The next year, when traders returned with a large supply of blue beads they found that the fashion had changed to yellow and that, therefore, there was no sale for the blue. This fickleness was not limited to the women of the tribe. One year, small black pot hats were worn by all of the men, while several years before only large, broad-brimmed Rip Van Winkle styles were considered fashionable.

In Ancient Times.—In the ancient world, the rate of fashion changes seemed to vary with the wealth of the nation. In Greece, during the sixth century B.C., little or no change was noted in the clothing of men or women for nearly a hundred years, whereas in later times fashions changed almost an-

nually. The same was true of Rome. In the early days changes were rare, but during the Empire period changes were regular and frequent. Even in Britain, in the days of Roman supremacy, fashions changed almost as frequently as in Rome itself. On the other hand, during the Dark Ages, up to the middle of the twelfth century, changes were very infrequent because of the expensiveness of clothing.

In the Middle Ages.—By the fifteenth century, changes had become more frequent, and according to Robert Gaguin, the people of France were unable to “retain the same style of dress for ten successive years.” When Marie Antionette was queen of France, it is said that, from 1784 to 1786, fashions in hats for women changed seventeen times, while other parts of the wardrobe changed with even greater frequency. Under Napoleon, fashions in Paris were never the same for more than a week at a time. While the changes were never great, they were enough to warrant a constant renewal of the wardrobe. To keep up with this rapid shift in fashions, fashion journals were published at an interval of five days. No one appeared at Napoleon’s court twice in the same costume, with the result that the members of the nobility spent a great part of their time with their dressmakers.

In Colonial America.—During the early days of colonization in America, clothing was so expensive, and the difficulty of importing materials from across the ocean was so great, that it was not at all an uncommon thing for a garment to be worn in the family for several successive generations. Petty details in trimming, it is true, changed from time to time, but the main style remained the same. There were fairly frequent changes in hairdressing for both men and women, but that was all. As the colonists became more wealthy and as the difficulty of importing clothing from Europe decreased, all of this was changed and new styles were adopted almost as quickly here as in Europe.

Fashion changes have always been most prominent in those phases of clothing where the least expenditure of money is involved. No matter how tired people may become of certain parts of their wardrobes, they are limited in their shifting to the new by the expensiveness of the clothing. For this reason, hats, shoes, and hairdressing have always been most subject to change, even when dresses and suits remained almost unaltered over long periods of time. In the past cheap materials were not worth making up, especially as all of the work had to be done by hand. With the introduction of machinery into the clothing industry, all of this has been changed. Today every phase of the wardrobe, even furs and jewels, is altered from year to year, or from season to season.

Fashion Cycles.—Fashions of today are in many cases merely fashions of other days recast to fit the taste of the hour. Cycles of fashion come every seven or eight years, and it is a commonly accepted principle that if clothing is laid away over a period of years it will come into its own again. Like the hands of a clock, fashions keep within a circle and appear and reappear at different intervals of time. But unlike the hands of a clock, which move at an even pace, fashions move in jumps, and only occasionally at an even pace within their life cycles.

Tendency Toward Extremes.—After fashions have once been accepted, they tend toward extremes before they are dropped in favor of new ones. When the fashion leaders find their followers catching up to them, the line of least resistance in marking themselves off is to make the original style a little more extreme than it was at first. Hence, if skirts start to be short, they become shorter and shorter until they reach a point beyond which they cannot go. After this the fashion must change and it generally does so by turning in a new direction, as a rule the reverse of the original. What is true of skirts is

true of every phase of clothing. Sleeves become shorter and shorter until they disappear; heels grow taller and taller until finally the wearer can scarcely walk; the crowns of hats become so high that they are grotesque, and the next season sees hats which are almost crownless. The controversy over the proper length for skirts is more than forty centuries old, and even now it is not settled. Since the earliest times there has been a fluctuation between the long and the short, each era thinking that its own style is far superior to that of the former period. As Thoreau has said, "Every generation laughs at the old fashion, but follows religiously the new."

Reappearance of Certain Styles.—However, that "there is nothing new under the sun" applies to fashion as it does to everything in life. Certain styles which are intrinsically beautiful, seem to appear and reappear century after century with only slight modifications. Greek styles predominated in the period of the Renaissance and again held sway during the Napoleonic period. Ruffs, one of the most outstanding features of attire at the time of Henry III, appeared again in full glory during the reign of Queen Elizabeth, and still again during the latter part of the last century. Much the same has been true of shoes. From the long pointed shoe to the short boxed one is merely a matter of time.

Modern hair styles trace their origin to the dim ages when the Babylonian empire was at the height of its power. (Down through the centuries, hair has alternated between the long and short styles, between the simple and the elaborate.) At one time one is in favor, at a later period, another. The circle which fashions run in is thus similar to the appearance and disappearance of a child's toy. As soon as a child shows signs of becoming bored with a particular toy, a clever mother will put it away until it is forgotten. Later it can be brought out again and reinstated in favor. The same is true of clothing fashions. What has once been in favor is sure to be revived at a later

date, after sufficient time has elapsed for the wearer to have forgotten it.

A Study of Fashion Cycles.—Professor Kroeber of the University of California is the only person who has made a systematic study of the cycles through which a fashion runs during the course of its existence. From a study of the fashion journals of the nineteenth century he noted the rise and fall of certain styles, and decided to measure these accurately and plot curves for them in much the same way as an economist plots curves for the rise and fall of prices. Full evening toilette for women was chosen because it, alone, serves the same purpose over a given period of time, and it is not apt to be affected by so many extraneous factors as are costumes for other times of the day.

For each calendar year he made measurements on ten figures selected at random from fashion periodicals. These measurements related to the length of the skirt, the length of the corsage, the fullness of the skirt, the diameter of the waist, the depth of the décolletage, the width of the shoulders, and several other similar measures. From these very extensive measurements, Professor Kroeber found rather startling figures which seemed to show that the general opinion concerning the length of the fashion cycles is somewhat fallacious. The conclusions which he made may be given in his own words:

Fashion Cycles that Span a Century.

We have, I think, now found reasonable evidence of an underlying pulsation in the width of civilized women's skirts, which is symmetrical and extends in its up and down beat over a full century. . . . There is something impressive in the largeness of these lapses of time. We are all in the habit of talking glibly of how this year's fashion upsets that of last year. Details, trimmings, pleats and ruffles, perhaps colors and materials, all the conspicuous externalities of dress, do undoubtedly alter rapidly, and it is in the very nature of fashion to bring these to the fore. They

are driven into our attention and soon leave a blurred but overwhelming impression of incalculably chaotic fluctuations, of reversals that are at once bewildering and meaningless, of a sort of lightning-like prestidigitation to which we bow in dumb recognition of its uncontrollability.

But underneath this glittering maze, the major proportions of dress change with a slow majesty, in periods often exceeding the duration of human life, and at least sometimes with the even regularity of the swing of an enormous pendulum. The child whose braids hang down her back may be reasonably sure that in the years when her daughters are being born, she will wear longer dresses than her mother now goes about in; and that her skirts promise to be wider each successive decade until she is a grandmother. There is something in these phenomena, for all their reputed arbitrariness, that resembles what we call law—a scheme, an order on a scale not without a certain grandeur. Not that a fashion of a future date can be written now. Every style is a component of far too many elements, and in part, uniquely entering elements, to make true prediction possible. But it does seem that some forecast can be made for any one basic element whose history has been sufficiently investigated; and that, when the event arrives, if the anticipation be proved to have been more or less erroneous, the source of the aberration may be clear, and the disturbingly injected forces stand revealed as subject to an order of their own.

CHAPTER V

WHY FASHIONS SOMETIMES STAND STILL

Fashions that are now called new
Have been worn by more than you;
Elder times have worn the same,
Though the new ones get the name.

—MIDDLETON

Although fashion-racing is a characteristic of the twentieth century, there were times in the past when this was strictly prohibited. The present state of rapid change seems to be a product of the "Jazz Age" in which traditions and customs are swept away without the slightest feeling of remorse. In the past, only a few wealthy people could afford to restock their wardrobes every season, and the "Sunday best," immortalized for us by many writers, was made to serve its wearer for many a year. Expense was not alone responsible for keeping fashions at a standstill. Many other causes contributed their share.

Class Distinctions.—Where an aristocratic form of government prevailed, there seemed to be a strong tendency for fashions to remain stationary over long periods of time. The upper classes saw to it that there were "sumptuary laws" passed to prevent social inferiors from copying their clothing or manner of living. In a feudal society where the line of demarcation between classes was strictly drawn, the nobility displayed its superiority by abstaining from any form of productive labor. But as trade and commerce increased, and as the towns became the centers of wealth, the feudal lords found competition in the wealthy middle class, and, as a consequence were forced to set a new standard of differentiation. This took the

form of conspicuous expenditure of money, rather than abstinence from work. Commercial aristocracies soon grew up in the different trading centers of Europe, and these set a new standard of luxury of living quite unknown in feudal days. The merchants who were princes in wealth, rather than by birth, were able, on account of their wealth, to outstrip the true nobility. Extravagance became so universal that the Church and Crown thought it necessary to put some check on the ostentatious display of the newly rich.

Sumptuary Laws.—Accordingly, in the past, almost all nations used sumptuary laws to moderate the expenditure of private citizens of the lesser nobility or bourgeoisie. While these were aimed primarily at extravagant expenditure on dress, they were not limited to it. They were often used to curb the so-called "ruinous extravagance" in connection with banquets, household decorations, and funerals. In ancient Greece and Rome, especially, they related more to the general mode of living than to dress. The *Lex Orchia*, for instance, was passed in Rome in the year 187 B.C. as a means of limiting the number of guests who might appear at a feast; the *Lex Fannia*, passed in 161 B.C., regulated the cost of entertainments.

During the reign of Edward III of England, a law prohibited more than two courses at dinner or supper, or more than two kinds of food at each course except on the principal festival days, when three courses were allowed. This applied to all people, regardless of rank or wealth. In France, by an edict of Charles VI, no one was permitted to have more than a soup and two dishes at dinner. Frederick the Great tried to suppress the use of coffee as a harmful luxury. From the seventeenth to the nineteenth centuries burial in woolen was prescribed by law, in England, as a means of lessening the importance of linen.

Purposes of Sumptuary Laws.—Sumptuary laws were used primarily to preserve class distinctions. When members of the

nobility found their position of supremacy encroached upon by the lower classes who had attained wealth, they passed laws to restore the respect for the inequality of ranks which had previously existed. How strong was this feeling of jealous propriety can well be illustrated by an historical incident connected with the wife of Philippe le Bel. When, as a bride, the queen made her triumphal entry into Bruges, in the year 1301, and when the whole population had turned out in festive attire to greet her, she is said to have exclaimed in indignation, "I thought I was the Queen, but I see there are hundreds."

Sumptuary laws were often used as a means of inducing people to save money. When nations were constantly engaged in wars, it was necessary to take precautions lest the mad extravagance of the people, and their senseless sacrifices on clothing and other luxuries, lead the country into bankruptcy. This was especially true in France and England during the seventeenth and eighteenth centuries, when people of small fortunes were ruining themselves in their attempt to copy the nobility.

From an economic point of view, sumptuary laws were very valuable as a means of encouraging domestic trade. The craze for foreign fashions has often led to the destruction of native industries and the unemployment of thousands of workers. An excellent example of this occurred during the sixteenth century when velvet caps, made from material coming from Italy and France, were the stylish headgear for men. To encourage home production, England passed a law compelling all persons over six years of age, except those of high position, to wear woolen caps, made in England, on Sundays and all holy days. This law remained in effect for twenty-six years and was very powerful in building up the English woolen industries.

Universality of Sumptuary Laws.—How universal sumptuary laws were, is never fully appreciated until one begins to investigate the question. In almost every nation where any

class distinctions were recognized, these laws appear at a time when the social structure has reached a stage of development where the national wealth is no longer in the hands of the nobility alone. Among primitive peoples, where the social development is rather slight, there are few instances of laws of this kind. The Chiochas forbade the common people to paint or decorate their bodies, while the Kaffirs punished severely any members of the lower classes who attempted to ornament themselves like their social superiors. In ancient Peru, the lower classes could not use gold or silver in any form except with the permission of the government.

IN GREECE AND ROME. Ancient Greece and Rome had their sumptuary laws. According to the laws of Solon, Greek women might wear only three garments at one time, and the amount of money spent was regulated by the wealth of the family. In Rome, where the color and material of the clothing served to denote rank, laws were passed restricting the peasantry to one color, officers to two colors, commanders to three colors, and members of the royal household to seven colors. At the time of the Emperor Aurelian, men were not permitted to wear yellow, white, red or green shoes; these were reserved exclusively for women. Only ambassadors to foreign lands might wear gold rings, and men were strictly forbidden to wear silk garments of any sort.

From Rome, the custom of using sumptuary laws to curb extravagance was spread to northern Europe. In Ireland, before the Christian era, laws relating to the use of color by different ranks, were exactly the same as the Roman laws. One of the earliest French sumptuary laws related to the length of the toes of shoes, which stipulated that a Prince might wear points no longer than twenty-four inches while the poorer classes were limited to six inches. Under the rule of Philippe le Bel, only members of the royal household were permitted to wear miniver grey fur or ermine, while in the fifteenth century

laws had to be passed to keep the clergy from wearing colored gloves.

IN FRANCE. Charles IX was responsible for more sumptuary laws than any other French monarch. According to these, silks might be worn only by princesses and duchesses; ladies of high rank alone were permitted to carry muffs of fur or fine materials; the amount and quality of ornamentation of clothing was regulated according to the rank of the wearer; and the width of the farthingale was limited to one and one-half yards. These laws continued in effect until the Fall of the Bastille, when one of the first acts of the General Assembly was to abolish by solemn decree all laws relating to distinction in dress.

IN ENGLAND. In England, the first sumptuary laws came in the reign of Edward III. These decreed that ermine and pearls, except for headdresses, might be worn only by members of the royal family and those nobles whose income exceeded one thousand pounds. The tyrannical Henry VIII decreed that a countess must wear a train before and behind, fastened to her girdle, while a baroness and all below her in rank might not have this distinction. Men were compelled to wear their hair short, though their beards might be worn in any fashion they wished.

While Queen Elizabeth was an ardent devotee of fashion, she was very autocratic concerning the clothing of her people. One of her decrees was that "no great ruff should be worn, nor any white color, in doublet or hosen, nor any facing of velvet in gowns, but by such as were of the bench. That no gentlemen should walk in the streets in their cloaks, but in gowns. That no curled or long hair be worn, nor any gown but such as be made of sad color." She attempted to regulate the shape and length of men's beards, and to prohibit the students and faculty of Oxford from wearing ruffs around the neck and wrists of a width greater than that of one finger. James I, who followed Elizabeth, repealed all of these laws

on the grounds that a high cost of living was advantageous to the commerce and trade of a nation.

✕ IN AMERICA. Americans have not always enjoyed the liberty in dress which they now insist upon. In the early Colonial days, America had her share of sumptuary laws, most of which were found in Puritan New England. Massachusetts prohibited the wearing of silver, gold and silk laces, slashed sleeves, ruffs, and beaver hats, on the ground that "excess of apparel among us is unbecoming to a wilderness condition and the professions of the gospel." While New Jersey was still a British colony, a law was passed which stated that "all women, of whatever age, rank, profession or degree, whether virgins, maids or widows, who shall after this act impose upon, seduce, or betray into matrimony any of his Majesty's subjects, by virtue of scents, cosmetics, washes, paints, artificial teeth, false hair, or high-heeled shoes, shall incur the penalty of the law now in force against witchcraft and like misdemeanors."

✕ IN JAPAN. Japan has produced the strictest sumptuary laws which the world has ever seen. These laws dictated how everyone should dress, work, speak, walk, sit, or even pray. Every class of Japanese society came under these laws and every provincial governor was required to enforce them. A farmer, for example, whose income was approximately \$500 a year, could build a house sixty feet long, but no room of this house could contain an alcove, nor could tiles be used on the roof without special permission. No member of his family could wear garments of silk and even if his daughter should marry a man who was permitted to wear silk, the bridegroom was requested not to wear it at the wedding ceremony. If the farmer's income was only \$100, the members of his family could not wear leather sandals, but had to content themselves with sandals of straw or wood with cotton straps. Sun-shades or paper umbrellas were prohibited to the lower classes, who

had to protect themselves with straw raincoats or large straw hats.

While sumptuary laws may foster, in people whose lives are affected, a tendency to stand still and to be content with the position forced upon them, more often the desire for self-expression seeks an outlet in other fields.

◀ **Other Forms of Display.**—In the feudal days of the Middle Ages, when society was divided into two classes, the rulers and the ruled, and when the poorer classes were unable to imitate the leaders, the desire for display did not die out. Rather it took a different form in each case. The rulers turned their attention to lavish entertainment as a means of asserting their superiority. A Hungarian nobleman during the thirteenth century celebrated his son's wedding for an entire year, during which time he spent untold amounts of money in giving lavish entertainment. William of Orange, is said to have entertained, at one time, guests who brought with them 5,647 horses, while he himself already had a thousand mounted horsemen to provide for. During the visit the horses consumed 4,000 bushels of wheat, 8,000 of rye, 11,300 of oats, while the guests (in addition to the food eaten) drank 3,600 barrels of wine and 1,600 of beer.

Among the members of the lower classes, the desire for self-display was expressed through the development of a national costume, restricted in its use to them. Instead of attempting to imitate the clothing of the upper classes, gratification came from trying to outrival in beauty and elaborateness, the costumes of the other members of the same social class. In this way, the desire to be different was satisfied without in any way overstepping the line which divided one social class from another.

Evasion of Sumptuary Laws.—However, this simple way of solving the problem did not last long. When wealth began

to spread to the lower classes, means of evading the laws were soon devised. During the fourteenth century, for example, when costumes were elaborately decorated with hand work, the women of the lower classes learned to embroider so that they might increase the elegance of their costumes without at the same time infringing on the law which limited them in the amount of money which they might spend. When muffs were in fashion, the ladies of the French court chose ones made of sable and other costly furs. The ladies of the middle class, who were limited to muffs costing not more than twenty livres, soon discovered that catskin and dogskin looked so nearly like the good furs that, at a distance, few could tell the difference. They thus appeared on the streets carrying muffs that few could distinguish from those of the great ladies.

Discontent and Rebellion.—Nor was discontent bordering on open rebellion an unheard of thing when sumptuary laws became too stringent. The Chinese people were aroused to great fury and open rebellion when ordered by their Tartar conquerors to cut off their hair as a sign of servitude. In many cases they preferred to lose their heads rather than lose their hair. When the Spanish prime minister, in the eighteenth century, attempted to abolish the *sombrero*, which had become a part of the national costume, a rebellion arose which resulted in the banishment of the prime minister. Queen Elizabeth's stern enforcement of her clothing edicts brought about a great deal of ill-feeling against the crown, and during the next reign all such laws were abolished to avoid open rebellion. The feeling, in France, against sumptuary laws was so bitter that after the Revolution it was unsafe to appear in clothing which might proclaim the wearer as belonging to the nobility.

During the last century, the Turks decreed that Greek and Armenian women might not wear skirts as long as they were accustomed to. Turkish officers, whose main duty was to trim off the skirts to the prescribed length, were stationed in each

town. In addition to this, all Greek subjects were forced to wear dark caps as a sign of servitude; Armenian subjects, balloon-shaped headdresses; Jews, brimless caps like inverted flower pots, and the Turks, a red fez in place of the large turban, as a token of faithfulness to their Sultan. Resistance closely approximating civil war was the result. People set fire to the houses of those who were willing to accept the change and terrorized them if they appeared on the streets in the new costumes. For several years the discontent raged at a high pitch and it was only checked through military aid and brutal punishment.

Isolation and Fashion.—When groups of people are cut off from the rest of the world, they tend to get into a rut and remain at a point where no progress is visible from one year to another. Strong customs and traditions develop, and fashions, like other phases of the national life, tend to remain constant. Isolation is most frequently due to geographic barriers. Valleys, mountains, and islands are natural barriers which keep people from coming in contact with each other.

In the past when transportation was poor and costly, inhabitants of isolated districts were so cut off from the rest of the world, that they knew little of what was happening outside their own narrow domain. Under such conditions, there is a tendency for the people to cling to costumes they have worn for years and to be conservative and backward in all phases of their behavior. As a result, they are usually unwilling to accept anything new until it has been discarded by the rest of the world. Just before the War when tight skirts were popular with the women in the cities, the women in the smaller towns and country districts showed such an aversion to them that it was not until a new fashion had made its appearance in the cities that the women in the country could be persuaded to wear their skirts tight. In a provincial English town at the present day, a commotion was caused in a street car, and a girl

was compelled to leave it because her skirts were short, as in accordance with the latest fashion dictates.

Fear of the New.—Accompanying the use of traditional costumes is a fear of the new and different which makes fashion change slow and uncertain. The less educated people are, the stronger is the hold of custom. Among primitive peoples, where many of the bodily adornments have a special significance, there is great fear of possible evils if a new form of ornamentation should be adopted in place of the old. An English cotton manufacturer who supplied one of the tribes of Eastern Africa with printed cotton for the turbans of the women, found that when he tried to improve upon the pattern he had been sending, the negroes refused to have anything to do with the new material. In fact, they would only resume their trade when the manufacturer was willing to send them cottons with exactly the same pattern they had been using for years.

Discarding National Costumes.—Today when traditional national costumes are fast giving way to the Western style of clothing, the older people show a distinct aversion to any new fashion. The Chinese of the old school, have shown great opposition to the adoption of modern costumes by young girls, on the ground that the use of new styles means “forgetting the teaching of their ancestors.” Chinese peasant women refuse to discard the stiletto-like hair ornaments which their ancestors have worn for generations, in spite of governmental edicts. They compromise by removing the pins when they enter the city walls but ignore the ban while they are working in the fields.

After the Turkish government had commanded the men to abandon the traditional headdress in favor of the European type, they found that the only way to enforce the law was by licensing the wearing of turbans. Priests alone were permitted to cling to the old form of head covering and to make sure that all turban-wearers were priests, each had to take out



"THE RETURN OF THE WEDDING PARTY"—SHOWING THE SURVIVAL OF NATIONAL COSTUMES

This decoration by the Swiss artist, Ernest Boller, was done for a national celebration in honor of the revival of peasant costume in Switzerland. The young women in the center of the group is wearing the "Roman helmet headdress" (*Mentor*, Vol. II, May, 1923, p. 10.)

a license bearing his picture, name and the name of the mosque at which he officiated. Should any one wear a turban without a permit, he would be arrested and heavily fined. When an attempt was made to abolish the traditional veil of the Turkish women the resistance was even greater than in the case of the men. To avoid the evil which they believed might come if the veil were discarded, and at the same time obey the governmental edict, the Moslem women equipped themselves with umbrellas which they used in fair as well as in foul weather. These were always held so low over the face that it was as effectively covered as if the veil had been worn.

Influence of Ceremonials.—Development of ceremonial institutions always follows the development of social and political institutions. This is true of both civilized and uncivilized peoples. While savage peoples are bound to ceremonials by fear, among the civilized nations of the world, sentiment is largely responsible for the hold which they possess. Here, the rules and regulations regarding ceremonials are as unalterable as the laws of the Medes and Persians, and fashions relating to these ceremonials have come down through the centuries in an almost unaltered condition. When custom and sentiment surround any fashion, it is often impossible to break away from it. This is especially true of academic robes, bridal attire, military uniforms, legal attire, court robes, and church vestments.

ACADEMIC COSTUME. Academic robes derive their form from the cloaks worn by the priests who were the teachers of the Middle Ages. They were worn over the regular clothing as a means of protection against the cold of the monasteries. Soon, however, these cloaks came to have a particular significance and were used in different forms and colors, to denote the rank of the wearer within the academic world. The hood, which is perhaps the most distinctive part of the academic costume, was formerly attached to the gown and is a development of the cowl. Originally, it was used to cover the monk's head in bad

weather, and was thrown back over the shoulders when the weather was fine. The long, pointed shape has come from the tippet or shoulder covering of the begging friars of the early days when the hood was made with a deep pocket in which alms and goods could be placed. The academic cap traces its origin to the Tudor flat cap of the days when the hats of men were ornamented with plumes. Its only real change has been to stiffen it instead of wearing it soft as was previously done. The use of colors for different ranks also comes down from the early Middle Ages when all classes were designated by the colors they were permitted by law to wear.

OFFICIAL COSTUMES. Court and state attire in European nations are as closely bound up with tradition and sentiment as are academic robes. And they have come down through the ages almost unchanged. At the opening of the English Parliament, the robes of the noblemen denote their rank, largely through the number of bands of ermine the wearer is permitted to have. The court dress of civilians, consisting of knee breeches of the time of William II and a coat of the Napoleonic era, likewise shows the rule of tradition. When the present King of England was crowned, a royal edict was issued to inform the different members of the nobility of the type of dress they would be expected to wear at the ceremony. The robes of the Peers were to be made of crimson velvet edged with miniver, the cape furred with miniver and rows of ermine according to the rank of the wearer. Barons were permitted to wear two rows, viscounts two and one-half, earls three, marquesses three and one-half, and dukes four. At the recent wedding in Italy of the Duke Delle Puglie and Anne of France, the costumes of the women invited to the prenuptial festivities were required to be of traditional form. On the invitations it was stated that all women must wear court dresses with long sleeves, a two-foot train of white lace, and a Spanish mantilla over the shoulders.

WEDDING COSTUMES. Many girls feel that they are not really married unless they wear the traditional wedding dress which consists of a white satin dress, a veil, and orange blossoms. This costume goes back to many years ago, and has a special significance. Up until the Renaissance, European brides wore red or scarlet. This custom was changed by Anne of Brittany, wife of Louis XII of France. The gown which she wore on her wedding day was made of white satin, and free from ornamentation. Formerly, white had been worn for mourning, but Queen Anne reversed the order and from then on white satin came to be the most favored material for the wedding attire.

Veils were used first among primitive peoples as a means of keeping evil spirits away from the bride. This custom was accepted by all nations of the ancient world, but its symbolism was changed as civilization advanced. In the earliest Christian era, the veil came to be symbolic of the woman's forsaking all others and keeping her charms for her husband. The wearing of orange blossoms is a custom which has come from the East and it symbolizes the wish for the fertility of the bride. Because the orange blossoms appear on the tree at the same time as the ripe fruit, these flowers of all others were supposed to be most highly symbolic of fertility.

Almost every country has its traditional wedding garments and few brides care to depart from the usual form. In ancient Rome the bride wore a red veil, while in some parts of the Grecian Islands today the same custom persists, and the bride adds to this a patch of gold leaf on her forehead. In the Scandinavian countries, the bridal crown is the most significant feature of the wedding attire. Each parish has its special crown, which is the property of the church and may be used only by brides of irreproachable character. In the Swiss canton of Fribourg the peasants wear the dress of their grandparents in token of their intention of remaining faithful to

ancient custom. Austrian peasant brides wear black, while in Bokhara the bride wears a rose colored veil.

MILITARY UNIFORMS. Military uniforms have not been freed from the ossifying process which accompanies tradition. In the early centuries, the military uniform played a much less important rôle than it does today. The further back we go, the more individual we find the uniform to be. In Florence during the Middle Ages, each soldier dressed to suit his personal whim. Louis XIII admired greatly the lack of uniformity in the garments of his soldiers and was said to have been much pleased when, as he entered Marseilles, he found all the soldiers of the militia dressed in different costumes, some even "in savage styles, as Americans, Turks, Indians and Moors."

A recent investigation by R. Le Clerc Phillips into the military uniforms of the present day shows that tradition and sentiment have a strong hold. "Strange as it may seem," runs this account, "the fighting man has always protested against interference with his apparel, although its purpose may have been nothing more than decorative. In the last war, the Highland regiments of the British Army kept their kilts, although they donned khaki coats. And thus the Highlanders went into battle, clad in sober drab coats and the voluminous tartan kilts of age-old tradition. . . . So intense is the desire of fighting men to cling to their traditional clothing that there are two instances of uniforms that have remained unchanged in every detail for close on four hundred years. In England the Yeomen of the Guard wear clothes and carry weapons associated with the reign of Henry VIII. And members of the Swiss Guard of the Vatican are dressed and armed exactly as were their predecessors under Pope Sixtus V."

Cost of Clothing.—In the past, the costliness of material and the time required to make a garment, made clothing so tremendously expensive that fashions could not change very rapidly. Most of the better fabrics were brought from the East,

where the manufacture of silk and the use of dyes had reached a high degree of development. The inability of early merchants and manufacturers of western nations to copy these imported fabrics added to their desirability and expensiveness. When domestic fabrics were used for the clothing of the nobility, the cards used in designing the materials were destroyed so that imitation would be impossible. Moreover, the cut of garments then was so intricate that only skilled workmanship could produce them. Therefore, none but the best dressmakers could hope to copy the clothes worn by the nobles and this put them beyond the reach of the poorer people.

Silk.—The story of silk shows how a fabric accepted as a matter of course today was at one time within the reach of only a very few people. Silk is thought to have been discovered in China as early as 2640 B.C. The secret of its production, however, was so carefully guarded that to reveal it meant death. During the periods of greatest prosperity in ancient Greece and Rome, silk was imported from the East. But the women of those countries were not satisfied with the heavy silks made by the Chinese because they would not fall into graceful folds. So, with great care, they unraveled the silk and rewove it into soft, gossamer-like fabrics. Naturally this added to its already high cost and it was, therefore, impossible for any except those of great wealth and importance to possess it. It is said that the Emperor Aurelian actually refused the Empress a garment made of silk on the grounds of its costliness. It was not until many years later that silk became cheap enough for even the very wealthy to possess a garment made entirely of it.

Clothing Prices of Other Days.—During the fourteenth century a fashionable coat for a Frenchman of the rank of duke or baron required material worth \$200. In addition to this there was added expense for embroidery and other forms of fashionable decoration. The gowns for women were even more

expensive because more material was required and more elaborate ornamentation was used. It is recorded that the wife of Charles VII was the only woman in France who possessed more than two linen chemises. Even as late as the sixteenth century it was not an uncommon thing for a prince of the royal family to make a present of a shirt to another prince. When the Duke of Buckingham went to Paris in 1625 to escort Henrietta Maria back to England for her marriage with Charles I, he had with him twenty-seven suits. One of these was made of white velvet with diamonds, estimated to value eighty thousand pounds sterling, while another, made of purple velvet adorned with pearls, was estimated at twenty thousand pounds.

Shoes.—Shoes, which today are one of the least expensive parts of the outfit, were formerly more expensive than one can imagine. Richard II wore shoes worth \$2,000 a pair, a coat worth \$90,000, and a fortune in jewels besides. In the reign of Henry VIII, shoes for the everyday wear of a nobleman cost \$50 a pair. As late as the last century, before machinery was introduced into the shoe-making process, ordinary shoes cost from \$10 to \$25 a pair. If we remember that money values in those days were very different from what they are now, we will readily understand why shoes were often made of wood or cheaper materials, and why the poorer classes went barefooted most of the time.

In 1850 when crinoline gowns were in vogue, it was estimated that a gown made of the fashionable size would require one thousand yards of material. Even if made of cheap material, such as gauze or tarlatan, the expense was terrific because the gown could rarely ever be worn a second time. In addition to the cost of the material was the cost of making. As this was all done by hand, the number of hours required to make one dress was almost unbelievable. In the latter part of the nineteenth century, it was estimated that the wardrobe of a fashionable New York debutante would cost between three

and four thousand dollars for the season, and this would allow only four new dresses and three new hats.

Time Element.—A few records of the time required to make a costume before the days of sewing machines will show why it was that only the wealthiest people could afford new fashions. In Sparta, the making of a costume required at least a year. This included the time necessary for the spinning and weaving of the material as well as for the actual fashioning of the garment. Crude implements alone were available and as the garments were often elaborately embroidered and decorated with precious stones, it is small wonder that they were often passed down for several successive generations' use. The same thing was true in Rome. All manufacture was by hand and was sold directly to the person for whom it was made.

Up to the tenth century it was almost impossible to train European workmen to make the fine, hand-woven fabrics of the East and the time required to make even one garment added so much to the cost that frequent changes were impossible. Up to the eighteenth century, the Roman system of making articles by hand and selling them directly to the consumer was held to. This gave way to the factory system during the time of the Industrial Revolution. In France the old guild system remained until the time of the French Revolution, while in Spain, Portugal, Italy, Austria, and other nations in Europe, it persisted until the next century.

Extreme Differences in Wealth.—Whenever extremes of poverty and wealth are found side by side in the same nation, there is less tendency for fashions to change rapidly than where the wealth is more evenly divided. If the very rich wear clothing far beyond the reach of the poor, there will be little or no imitation and no necessity for the wearer to change to a new style until he is ready. In most nations in the past this condition of affairs has existed. In Rome and Greece, the homes of the wealthy were luxurious and the owners lived in the utmost

splendor, whereas there were mobs throughout the streets who lived so wretchedly that they were dependent upon public charity for their existence.

While the system of landed estates was the basis on which European civilization was organized, the lord of the manor lived in what was then considered luxury, and the serfs lived in poverty. It was not until trade and commerce with the then known world was developed, that a third class, the mercantile, grew up. This class accumulated wealth which it spent, not so much on better homes, as on better clothing. Silk and velvet garments like those worn by the nobility soon replaced their coarse woolen ones.

In Different Nations.—The court of Spain in the seventeenth century was one of the most luxurious and brilliant that the world has ever seen, but the people lived in extreme poverty. The mercantile class was able to imitate the nobility to such a slight extent that frequent changes in fashion were not necessary. When the American colonies grew more wealthy in the early days, the freedom from imitation which the leaders of society had formerly enjoyed was encroached upon to such an extent that strict sumptuary laws were passed to keep the people from wearing what was considered unsuitable for them. In France, as already noted, where the people were so held down by taxation that they could not dream of imitating the upper classes, the feeling of resentment became so great that one of the first ways of using the freedom they won during the Revolution, was to dress like those whom formerly they had been unable to imitate.

✕ **Influence of Individualism.**—There have been a few cases in the history of the world when a nation with a well-developed class system and with an absence of sumptuary laws has nevertheless had fashions which remained unchanged over long periods of time. This was because individualism was fostered as the supreme ideal to be attained. In Florence during the

fourteenth century we have an excellent example of this. Among the nobility there was no ruling fashion in masculine attire because each individual set his own fashion. The main desire was to be different and those who conformed to a style set by another were deemed lacking in imagination. Under such conditions there was no one fashion for the lower classes to copy. Interest in clothing for a time lagged and the desire for conformity gained satisfaction in some other phase of life.

Venetian noblemen, it is recorded, set no styles because they were compelled by law to dress in black garments of the simplest sort. For political reasons, the rulers did not want to call the attention of the lower classes to the small number of members of the nobility. The best way to make the nobility inconspicuous, they thought, was to make them dress so simply that they would not stand out from the rest of the group. German women during the fourteenth and fifteenth centuries affected extreme simplicity in dress to differentiate themselves from the wealthy bourgeoisie who could not be kept from rivalling the nobility in the gorgeousness of their attire. With no natural arbiters of fashion to lead the way, styles became stable over a long period of time, and it was not until this policy was abandoned that fashion-racing in Germany began again.

CHAPTER VI

HOW FASHION-RACING IS FACILITATED

Fashions change with every season
Regardless quite of money, rhyme or reason.

—ANONYMOUS

With the decline of strict monarchical governments, with a growth of liberalism in religion, the press and other agencies of expression, with increase in popular education, and with the sudden uprisings of the people due to socialistic agitations, a distinct change occurred in the realms of fashion. No longer were class distinctions carefully marked by clothing, nor were laws relating to dress tolerated. The people made themselves felt as a force in national life and one of the first privileges which they demanded was freedom in dress. To meet this new demand, industries grew by such leaps and bounds that, soon, attractive clothing at a price within the reach of the poorer classes flooded the market.

Fashion-Racing Begins.—Since the time of the Crusades there has been an increasing demand for luxuries which has stimulated the manufacturers to meet the demands by improved methods and improved machinery. With the Industrial Revolution in England, however, during the eighteenth century came to real beginning of fashion-racing. Commerce thrived and trade with foreign nations resulted in the importations of luxuries to tempt the wealthy. Unhampered by sumptuary laws and aided thus by the manufacturers, the lower classes soon began to copy the higher, and fashion-racing was started. When the higher classes realized that their superiority could no longer

be taken for granted, they made a conscious effort to assert themselves, and as a result, began to devote more attention and money to matters of dress. They appealed to the exclusive dressmakers and importers to find something which, for a time at least, would differentiate them from the masses and were willing to pay any price if only this could be done. But the manufacturers were too clever for them, and in time, changes had to be very frequent if fashions were to remain exclusive. The faster the manufacturer can bring out imitations of exclusive garments the more rapid is the change of fashions.

No longer are garments handed down for the use of several generations. No longer are the fashions of the country districts distinct from the fashions of the city. The day of the shabby, raggedly attired person has passed and the neat, stylish appearance of people everywhere is largely due to modern methods of manufacture.

Effects of the Industrial Revolution.—The first inventions affecting the textile industry came in connection with the manufacture of cotton goods and spread gradually to all other textiles. Closely following this came inventions in machinery which radically changed the industrial life of nations. The keynote of this upheaval was increased production by means of labor-saving devices, more efficient utilization of natural resources, and organization of human labor on a larger scale.

Kay's flying shuttle, which appeared in 1733, was the first machine closely related to the production of clothing. This allowed a greater breadth of cloth to be woven at a more rapid rate than had ever before been possible. In 1764 came the spinning jenny, an invention of James Hargreaves, and twenty years later, the first power loom, invented by the Reverend Edmund Cartwright, to replace the old weaving frame. Whitney's cotton gin appeared in 1792, and in 1846, Elias Howe of Massachusetts took out his patents on the first sewing-machine. At about the same time, in France, a machine was made for the

riveting of boots and this was followed by machines for sewing leather, for cutting clothing, and for sewing all parts of a garment. This tendency to increase the production of clothing by the use of machinery, has grown to such an extent that in America today the textile industry stands fourth in the ranks of leading industries of the country. Over a million workers are employed and in almost every case their job consists of tending machines.

MACHINE VERSUS HAND LABOR. Each year, improvements in machinery lead to greater efficiency and speed in manufacture. Wherever machinery of modern make is introduced, there is a tremendous saving of time and labor. A study reported by Bryner¹ on one hundred medium grade coats to see the difference in time needed to make them by hand as compared with machine manufacture. The time required for each operation was measured, and on the basis of this, the saving was estimated as follows:

Kind of Work	Hours by Hand	Hours by Machine
Shrinking cloth.....	11.7	1.8
Cutting.....	33.3	4.5
Sewing seams.....	1,000.0	66.7
Cutting button-holes.....	3.3	.3
Working button-holes.....	275.0	6.3
Total.....	1,323.3	79.6

To add to the speed of the machine process has come the use of electricity. Up to the end of the last century, only about 8% of all establishments in America which made men's clothing, and 11% of those which made women's clothing, were equipped with motor power. With the introduction of electricity it was found that the speed of the sewing-machine could be

¹Edith Bryner, "The Garment Trades," The Survey Committee of the Cleveland Foundation, Cleveland, O., No. 19, 1916, p. 15.

increased from 2,000 to 4,000 stitches a minute, and this speed is gradually increasing as the machines reach a higher degree of efficiency. Only this year it was reported that the use of electric current registered a 7% higher level than it did one year ago, and this is true of all machines connected with the dress industry. In factory-made garments, from the actual making of the material to the last detail of finishing, machinery plays so large a part that the hand-sewn garment is today considered a great luxury.

Chemical Revolution.—What the Industrial Revolution did in overthrowing the old system of hand labor, the new “chemical revolution” is doing in its attempt to make material from what formerly was looked upon as waste. Each year there appear on the market articles which were formerly regarded as luxuries but which now are priced so low as to be within the financial limits of poorer people.

PANAMA HATS. In the early part of this century, Panama hats were worn by the masculine leaders of society. When these first appeared they were so rare there were only about one hundred real Panamas in America. In those days a genuine Panama cost between five hundred and a thousand dollars, and was made by hand from native seagrass by workers in the Panama region. Before the first season was over, American-made imitations very closely resembling the original article were being sold for ten or fifteen dollars. They were made from vegetable fiber and woven by machinery. During the winter, and before a second straw hat season had come, an enterprising manufacturer in New Jersey conceived the idea of making them out of linoleum and putting them on the market to retail for three dollars. In appearance they resembled a second-grade genuine Panama, even to the point of being lined with white silk. The effect of this innovation was great. The owners of real Panamas and the shops that had kept only

the genuine article soon discarded them in favor of another style.

SILK. Much the same thing has happened in the case of silk. Before the war, the wearing of silk underwear and clothing was the dream of every working girl. The tremendous wages of wartime industry permitted men and women of the poorer classes to gratify this desire and they went to such extremes in doing so that it was not an uncommon thing to see a day laborer doing his work in a silk shirt. The silk habit was thus established and the manufacturers have done all that they can to keep the people from discarding it. From 1892, when the manufacture of artificial silk began in France, up to the present time, the industrial chemists and manufacturers have worked together to produce a material which has the silky qualities of real silk and a price accessible to the masses. As a result, silk is no longer the product of the humble silkworm of China; it comes from wood pulp and corn stalks. A new concern in the Middle West is today manufacturing silky garments from cornstalk material that closely resembles the real silk in appearance; only a close examination would reveal the difference. Every year, more and more synthetic silk is being sold. The silkworm's product is no longer in high demand, and the sale of real silk is outdistanced by that of the artificial brands.

WOOL. Italian chemists have brought synthetic wool into existence. Gone is the "all wool" material which the first class tailors of our grandfathers' day demanded. In the best woolen suits today there is not enough virgin wool to make a pair of riding breeches, and yet the material is as good-looking as ever before. The leather which is used for many of our shoes, pocketbooks and gloves is likewise a product of the genius of the industrial chemist. Even fur from the humblest of animals can be changed and dyed so skilfully that a fur coat costing one hundred dollars closely resembles one many times as

expensive. The same is true of laces, jewels, and every other article of human apparel.

The noteworthy fact concerning this whole matter is that the articles which are imitated are those which at one time were so expensive they could only be bought by the wealthiest class of society. Because of this association they are highly desirable and ready sale for them has always been assured. Can we wonder at the prestige attached to silk stockings when we hear that Queen Elizabeth received a single pair as a gift from Spain and regarded it as one of her most cherished possessions? Or can we wonder that the people who for generations were forbidden by law to have laces, furs, jewels, or bright colors, now eagerly seize upon the opportunity which the manufacturers have given them? The industrial chemists have brought a fairy-land of beautiful things within the reach of millions who hardly dared dream of them in the past, and these millions have shown their appreciation by buying the articles as rapidly as the manufacturers can put them on the market.

Ready-Made Clothing.—American men and women are ranked as the best-dressed people of the world today largely because of the ready-made clothing industry. This is a relatively new line of manufacture, but it has grown by such leaps and bounds that it is now one of the big branches of modern industry. The first ready-made clothing shops appeared in Paris during the turbulent days of the French Revolution. These shops catered only to the poorer classes who, in the frenzied excitement of casting off garments which they had formerly been forced to wear, were unwilling to wait to have clothing made to order. To meet the sudden demand, some enterprising merchants of Paris conceived the idea of stocking up with clothing which could be worn immediately upon purchase. Shops of this sort soon sprang up all over Paris and printed advertisements of the goods for sale were sent through the streets of the city. When Napoleon came into power and re-

stored law and order, the poorer classes were once more held down and the ready-made clothing shops were for the most part forced out of business for lack of patronage.

Origin of American Ready-Mades.—In America the ready-made clothing industry is of more recent origin. The first garments of this sort were made in New Bedford, Massachusetts, in 1822, for sailors who were unable to remain in any one place long enough to have their clothing made to order. At first these garments were all made in one size, and were of such coarse material and poor workmanship that they won for themselves the name "slopwork." Soon the merchants in the larger cities of the East adopted the plan and by 1830 the first ready-made clothing factory was established in New York City.

In the early days, these garments were cut out in the factories and sent for finishing to the wives and daughters of farmers who lived near the large cities and were very glad to have the extra work to do during the winter months. The better grade of ready-made garments was made up by the smaller tailors during their slack seasons. The first great stimulus to the industry came with the California gold rush of '49, when the sudden demand for large quantities of clothing was met so successfully that the industry at once came into its own. During the Civil War period—when many factories were established to make uniforms—the trade was once again helped in its rapid development by the standardization of sizes made on the basis of thousands of measurements taken in the workshops. No longer were garments made on chance. They were so carefully scaled to size that they fitted almost as well as did the made-to-order garment.

Ready-Mades for Women.—Ready-made clothing for women had a much slower growth. It was not until the gold rush period that any garments for women in America were

ready-made at all and these were only cloaks. Toward the end of the century, when the tailored suit and shirtwaist came into fashion, women could rely no longer upon the workmanship of the home seamstress. The wealthier women had their suits made to order by tailors, as did the wealthier men, but as the majority of women could not afford this, the ready-made clothing industry came to their aid. Ever since women entered the business world in large numbers, the ready-made clothing industry has increased in size and perfection to such an extent that home-made garments become fewer each year.

The use of machinery has played a very important rôle in the growth of ready-made clothing. Following the introduction of the sewing-machine came machines for cutting. These reduced to about one-seventh the time formerly required to cut out garments. Soon machines for sewing on buttons, making button-holes and embroidery made their appearance and as a result ready-made clothing not only lost its crudeness but it could be turned out so rapidly that the cost was greatly reduced. Today ready-made dresses for women are retailed at \$5 a dress and up, a price so low that it would be almost impossible for a private purchaser to buy the material. These dresses are not made of calico or cheap cotton material, but of silk in different forms.

Importance of Ready-Made Clothing Industry.—A survey of the important manufacturing enterprises of America today has shown that the ready-made clothing industry stands twelfth in the country and is ranked as the largest industry of the East. Nearly 500,000 people work in the nation's clothing shops, which have an annual output exceeding three billion dollars. America exports great quantities of ready-made clothing to the other nations of the world. Gradually, and at a slower pace, many of the European countries are making ready-made clothing also, but their industries have not advanced as have the American ones. In England, for example, most ready-made

clothing for women comes in "stock sizes," scaled for the tall woman on the assumption that they can easily be made smaller to fit the woman below average. This very largely accounts for the unstylish appearance of those Englishwomen who rely on the ready-made trade for their clothing.

In this country ready-made clothing is made for all types of figures and for all ages. The "stylish stout" and the "jeune fille" models rank side by side with those for the woman of average size. Persons who are above or below the average need not depend on the home dressmaker or the expensive tailor. The industry is catering to them so successfully that they too may buy all of their clothing ready-made with only a slightly higher cost than that paid for clothing for the average size. Paris creations are now adapted for the stout woman and only the most extreme effects are eliminated. For the younger stout woman the manufacturers are constantly attempting to produce models which will not only make the wearer appear slender, but which at the same time will produce the same chic appearance that the slender woman has.

Influence of Ready-Made Clothing.—The contribution of the ready-made clothing industry to the spread of fashion and the rapidity of its changes is great. Men and women of moderate incomes may now be well dressed at a very reasonable cost. No longer does a woman have to spend hours in an attempt to copy a Paris model which when finished will bear little resemblance to the original. Ready-made garments can often be bought more cheaply than they could be produced at home and in the end they have more style. The tendency every year to cheapen ready-made clothing for both men and women has made it possible for people to discard garments which are slightly out of date, although they may show no real signs of shabbiness.

The overnight production of new styles which goes on in the garment factories throughout the country has facilitated

fashion-racing to such an extent that no longer are seasonal changes the only ones. Today there are several changes within each season, with the result that the style which makes its appearance at the beginning of the season is often as passé at the end as a five-year-old style would have been during the last century. A favorite trick of the manufacturers is to make each innovation just enough different from the old to lure on the customer and to make the wearers of a garment of an earlier make seem grotesque and behind the times. In this way they can keep fashions changing at as rapid a rate as they are able to produce new ones and put them on the market.

Department Stores.—The actual making of garments in the factories is not sufficient to influence changes in fashion. The buyer must not only be tempted to buy but the garments must be made easily accessible to him. And the business men have been as successful at this part of the game as they have been in the making of the garments themselves. Mankind is naturally lazy and few will exert themselves to attain what is difficult, unless the desire to have it is great enough to overcome natural inertia. The clever business man knows this and uses what inducements he can to make purchasing easy.

The department store, which had its origin in 1858 in New York City under the management of R. H. Macy and his brother, S. S. Houghton, had by 1912 sold over half the total amount of ready-made clothing which was then on the market. Since then the volume of business has increased greatly until today the department store is the chief outlet for ready-made clothing from shoes to hats. Specialty shops take care of the remaining amount of ready-made garments and in many cases undercut the department stores by offering cheaper makes of goods. To compete with this, many of the department stores have been forced to introduce departments of cheap clothing, generally dignified under some such name as "Moderately Priced Shop."

Mail-Order Houses.—For those who are too far from large cities to buy their clothing at department stores or specialty shops, the mail-order houses have come to the rescue. Many well-known firms cater to this type of trade alone, and often sell at prices below those of the city stores. Most of the large department stores in the big cities have their mail-order departments, through which may be bought by catalogue number, many of the same garments which are on sale in the regular departments. No longer does the person who lives away from the city have to wear garments of a model which the city dwellers have already cast aside in favor of another. Through the mail-order service, people in very remote corners of the earth can keep as up-to-date in fashions as the city-dwellers.

Credit System.—Even offering clothing at a sensibly low price and putting it within the reach of the buyer is not enough. No matter how great the temptation to buy is, if he has not the money, he cannot avail himself of the opportunity. Merchants have met this problem by the credit system and installment plan buying, both of which are recent innovations in the business world. The charge account allows the buyer to take from the store many articles which he could not possibly pay for at the time of purchase and which he would probably not buy if the money had to be laid down on the counter. It is always easy to think that somehow or other money can be raised for the bill at the end of the month, and many purchasers give in to the persuasion of the clerk in buying merchandise which is far beyond their means. Many stores go so far as to advertise that purchases made at the end of the month will not appear on the bill until two months hence and this has proved to be a very effective bait to use, especially with women.

Credit at a store is very easy to get. Twenty-five years ago charge accounts were based on property and character, and they often ran for a year because any one to whom a store was willing to give credit had enough money to realize his

debts at any time that suited his convenience. Merchants soon found that as human nature is on the whole honest, the same plan could be worked successfully for people with less income but who had a steady job of some sort. The risk involved in most cases has proved to be far less than the increase in sales, especially in the realms of pure luxuries. This has helped the store owners to dispose of new fashions in clothing almost as soon as the manufacturers can provide them.

Extent of Instalment Buying.—What is true of the credit system of buying is also true of instalment buying. Everything is made so easy for the purchaser that he is tempted to buy far beyond the reach of his pocketbook. Instalment buying is also of relatively recent origin. It was first introduced in America, in New York City in 1807, by Cowperthwait and Sons, home-furnishing merchants. This plan proved to be so effective that it was taken up by other merchants throughout the country. The first commodities to which this type of buying was applied were luxuries such as furniture, pianos, and sewing machines that would not be bought without careful forethought. About twenty-five years ago, the system was applied with such success to the selling of automobiles that it attracted the attention of merchants in other lines. Soon the system was introduced into the ready-made clothing business on what was known as the "ten-payment" plan.

The value of this in increasing sales, and thus hastening fashion changes, was far greater than any one anticipated. Many women and men were tempted to buy articles of luxury, such as fur coats, which formerly were too far out of their financial reach to be possible. During war time when wages were at their height, this system took such a hold on clothing sales, especially among wage-earners, that today in most of the poorer department stores and specialty shops, nearly all of the clothing sold is sold on this basis. The report made by Ayres for one year's selling on the instalment plan shows

that five and one-half billion dollars worth of clothing is sold in America by instalment, while three and one-half billion dollars worth of automobiles rank second. The poorer people have thus been greatly benefited in their desire to follow the fashion leaders and this, in turn, has helped the manufacturers to turn the fashion wheel at an even more rapid rate than has ever before been possible in the history of the world.

Paper Patterns.—The paper pattern system, which is of very recent origin, has made it possible for many women to have fashionable clothing made at home at a price often below that of cheap ready-made clothing. In the old days there were intricate diagrams which could be followed successfully only by skilled dressmakers. Beautiful and stylish clothing could then be had only by those who could pay the high prices of a good dressmaker. With the advent of the paper pattern, all of this was changed. The simplicity of modern clothes and the detailed instructions of the patterns allow any woman who has some knowledge of sewing to make herself stylish garments.

The story of the paper pattern is an interesting one and shows how eagerly the women of the civilized world availed themselves of this device to make their clothing fashionable. The first paper pattern was put on the market in 1863, and consisted of a series of graded shirt patterns for men cut from stiff paper. Almost immediately after these were issued, there appeared another set consisting of a graded series of children's dress patterns cut from tissue paper. The originators of this system were Ellen Butterick and her husband Ebenezer, a tailor in Sterling, Massachusetts. A year after the first pattern appeared, the sales had become so great that offices were opened in New York City and the first patterns for women, for morning wrappers, were drafted there. In a few years patterns were made for all types of garments for men, women and children.

Influence of Paper Patterns.—These patterns, it has been said, solved one of the grave social problems of the day because

they gave the idle housewife something with which to occupy her leisure time and allowed her to make clothing of the type that her husband's income would have been unable to buy for her. Newspaper comments of the day show how these patterns were greeted. "The sewing machine," according to Pomeroy's *Democrat*, "has done more than the piano to happyize our homes. And following the sewing machine has come the Butterick pattern." The *Home Journal* published the following statement: "They should be ranked with the benefactors of mankind, this firm that has worked out the problem of clothes."

The patterns, from the very beginning, were sold for so small a price that they were within the reach of the poor as well as of the rich. Often the pattern could be made to serve for several seasons and could be used by the different members of a small community group. "In distant cities and villages," it has been said, "women leaned over picket fences to wait for the package from the post office, and when a Butterick fashion arrived, it had been spoken of for days ahead by all the neighbors."

The demand for patterns became so great that within a few years after the appearance of the first pattern, branch offices were established throughout the United States and Europe. To-day the policy is not only to follow the fashions which have been established, but to create styles. The real value of the pattern system as an agency for the rapid spread of fashion can hardly be estimated. By making it possible for poorer people to have clothing of their own make which closely resembles well-made tailored garments or Paris creations, there is a constant incentive for the leaders of fashion to shift to a new style and abandon the old to those who have copied the original models.

Diffusion of Wealth.—No longer is the major portion of the wealth of a nation in the hands of a few. By the fifteenth century, after the nobility of Europe had been impoverished

by wars and new trades routes had made the accumulation of wealth by the people possible, wealth began its downward descent. Two centuries later, there was a wider distribution of wealth than had ever been known before and even the poor were not quite so poor as their grandparents had been.

The Industrial Revolution, more than any one other thing, was responsible for the downward spread of wealth, by giving employment to an ever-increasing number of people, by opening up new desires, and by thus increasing the complexity of civilization to such an extent that people were no longer satisfied with a simple life. People began to seek ways and means by which to acquire money to buy what they wanted. In America alone it has been estimated that eighteen thousand new millionaires were made by the World War. But this is not all. The wages of the working classes have increased to such an extent that it is now possible for them to have many of the luxuries which in the past were denied them. And no luxury has appealed to them more than the luxury of fine clothes.

Modern Working Women.—During the last century there has arisen a new class of workers made up of girls and young women who maintain positions similar to those held by men. This has lessened the financial burden within the family and has enabled each member to spend more on clothes than was formerly possible. It is especially the young people of the family who have taken advantage of this and, in many cases, the desire to be well-dressed has prompted girls to enter the business world. In the last thirty years the number of working women has increased to such an extent that in America today 21% of all the females over ten years of age are wage-earners. The wages, too, have increased so that now the working girl receives on the average about three-quarters as much as the working man does. With little or no financial responsibility at home, the young girl is able to spend most of what she earns on clothing, with the result that the modern working girl often dresses as well as the daughter of a well-to-do family.

Americans are considered by many to be the best-dressed people in the world because, on the whole, they have more money than people of other nations. The diffusion of prosperity even to the lowest social classes found in America, is to a large extent responsible for the extravagance in attire. In many of the European nations, the wealth is still in the hands of a few, and is only beginning to make its downward trend. The English working girl, it has been found, spends only about one-fourth as much on her clothing as does the American girl in a similar position. This is not so much due to a difference in desire as to a difference in the wage scale of the two nations.

Geographic Contacts.—Just as geographic isolation has helped to keep fashions constant over a long period of time by developing distinctive national costumes, so contact with other people, whether through trade, war, or travel, has helped to bring about a hastening of fashion changes. As peoples of different cultures come in contact with each other, there is a tendency on the part of each to discard the culture which formerly obtained with them and to adopt the culture of those with whom they come in contact. The more a nation comes in contact with other peoples, the less local is its culture and the more it borrows from other nations. This is true of clothing perhaps more than any other phase of life. The desire for the new seems to lead people on to try out new fashions in clothing before they are willing to try out any other form of culture.

TRADE. At the time of the Tyrian prosperity, the Phœnicians, who were the European carriers of the arts of the East, aroused in the Greeks a taste for foreign luxuries. As a result of their many conquests commerce and trade were very extensive among the Romans. Their trade routes lined the coasts from Britain to China, and Rome received imports from each tributary nation. The Mohammedans carried on this trade after the decline of the power of Rome and took luxuries from distant lands to the different nations of Europe. The Crusades

did much to open up trade between the European nations and the Eastern world. On their return from the Holy Land, the Crusaders brought with them glowing accounts of what they had seen during their travels and the desire for these luxuries was stimulated to a point where the merchants did all within their power to import them.

WAR AND TRAVEL. When Charles VIII of France made a warlike expedition into Italy, the Italians were captivated by the novelty of the French uniforms, while the French soldiers, in turn, were astonished and delighted at the modes and manners of the Italians. This soon led to an exchange of fashions between the two nations which in time spread to England and other nations of northern Europe. By the time that Queen Elizabeth came to the throne, clothing came from so many different foreign lands that the aristocracy was described as a "walking geography of clothes, with French doublets, German hose, Spanish hats, Italian ruffs, and Flemish shoes."

The religious wars and persecutions had a great influence on the spread of fashions. People who were driven from their own countries carried with them the secrets of their trades. In the seventeenth century England was laying the foundation for her future industrial leadership by learning all that she could from the refugees who sought protection with her. The secrets of silk and linen weaving, of the making of ribbons, hats, watches, and jewelry came to her through these channels.

IMPROVED TRANSPORTATION. But the Industrial Revolution was one of the most important factors in diffusing culture. Improved methods of communication were needed to market the increased produce which came with the introduction of machinery. This led to the building of better roads and to the development of more rapid means of transportation. Steamboats and railroads soon made their appearance and as improvements in these came, fashions spread rapidly from one nation to another and from one part of a country to a far-distant one.

Toward the end of the nineteenth century, a restless desire to travel sprang up as a result of improved methods of transportation. Throughout Europe and America, spas or watering places came to be the fashion centers of the time. As these resorts were patronized only by the very wealthy, it was considered not the thing to do, ever to appear twice in the same costume. In order to outrival other women, a fashionable lady went to the spa with many trunks filled with clothing of the most expensive and newest makes. When the Empress Eugenie went to the opening of the Suez Canal, it is recorded that she took with her two hundred and fifty gowns for her two months' stay. Where reckless extravagance of this sort existed, it is not surprising to hear that fashions changed very rapidly and each innovation took on some of the cosmopolitan atmosphere which surrounded such gatherings. Styles for the stay-at-homes were set in resorts, and as the number of travelers increased, fashions changed at an increasingly rapid rate.

Disappearance of National Costumes.—Since the beginning of the twentieth century, news has been coming from all parts of the world to show how fashions change just as soon as an isolated community opens its doors to trade and travel. As Western ideas are accepted, Western fashions are also, and with them comes the rate of change which is set by the great fashion centers of Europe and America. After the break with the old has once been made, converts to Paris or London fashions are willing and eager to accept whatever the West offers and to change as often as the fashion dictators decree.

When Porto Rico first came under the sway of the American government, all forms of modern civilization such as the trolley car, automobile, telephone, and refrigerator were introduced. With the discarding of the old civilization came the discarding of old fashions in clothing and in less than five years' time the Porto Rican men and women were completely transformed according to the models set by the American fashion

leaders. Following the last war, many of the nations of Central Europe and Asia discarded their national costumes as a result of their contact with western Europe. When the Albanian women saw the neat and attractive costumes of the women workers of the Red Cross units, they were so delighted with the novel costume that they were willing to discard their trousers and accept the skirt. The Egyptian natives several years later discarded their native headdress, the tarboosh, and adopted the European hat. This was due to the trade and travel which had sprung up in Egypt and the bringing in of Western culture.

TURKEY—BOLIVIA—CHINA. In Turkey the older women as well as the young girls have not only given up the veil and replaced it by the Parisian hat, but, to fit in with this change, have started to bob their hair according to the latest Parisian fashions. This has occurred mostly in Constantinople, where trade and travel brought the people in contact with foreign modes. Following the example of the Turkish women, the women of Bosnia discarded their veils in favor of a new type of headdress which has covered the head and shoulders, but has left the face entirely exposed. The governmental authorities of Bolivia have ordered all of the inhabitants of the capitol city, La Paz, to adopt the European style of dress in place of the costumes which have been worn since the days of the Spanish conquest. The younger generation in China, even when not athletic, is wearing the Western type of sports' clothing. Especially among the students who are constantly coming in contact with the culture of Europe and America, Western clothing is adopted, and Paris and London fashions are followed as closely as on Fifth Avenue.

Whenever a traditional form of dress is abandoned, the fashions set by London and Paris are accepted. The result is that there is an increasing tendency for people all over the world to dress alike. Improved methods of manufacture and

transportation, together with cultural contacts with other nations, have made it possible for all nations to be much alike. This seems to satisfy the natural desire of every individual to be like other people and at the same time helps to break down the barriers which in the past have separated one nation from another.

CHAPTER VII

THE ARBITERS OF FASHION

How is fashion born? Who mothers it? Who nurses it to fame, and in whose arms does it die? High collar, low collar, short hair, long hair, boot, buskin, shoe, who wore you first? Who last condemned you to the World's Great Rag Market of Forgotten Fads?—CALTHORP, "English Costume."

Fashion rules the world but who rules fashion? At every age there have been a few men and women who have stood out as the dictators in matters of fashion, but in many cases these were not the most outstanding leaders in other phases of life. And yet they ruled as autocratically as the most despotic monarch and their word was law in all matters pertaining to dress. At one time it was a foregone conclusion that fashions should originate within the court circles. Today there is no definite place of origin and fashions spring up everywhere, outside of the court as well as within it. Many hold that the demi-mondaines are at the present time the most powerful of all of our fashion dictators and they are held to blame for the extremes and immodesties of fashion which now exist.

Not every one who can design an attractive new style can hope to be accepted as a fashion dictator. He or she must first gain recognition in some field of activity and must stand out from the rest of the social group. In every age fashions have been set by persons of great prestige. This prestige may have come from skill in warfare, from position as a member of a royal family, or from success in some profession or some form of athletics. Among primitive peoples it was the successful warrior who determined how feathers, paint, and other forms

of ornamentation should be worn. If there was an hereditary aristocracy it was always the king and his family who set the fashions for the other members of the tribe. Among civilized peoples the same principle holds true. It is always the leaders in social or political affairs who are looked upon as the real leaders of fashion. In monarchies, the royal family and royal favorites, by virtue of their position and power, reflect their personal preferences in matters of dress in the clothing of the people of the nation. Stylists play into the hands of the fashion leaders and what they design is done to please the monarchs to whom they cater.

In Former Times—Supremacy of the Court.—In order to understand how supreme was the power of the court in all matters relating to dress, one must realize the status of the king in past generations. Perhaps the best illustration of this may be taken from the daily program of Louis XIV of France. In those days when the king was looked upon as a divine ruler, there accompanied this exalted status a desire for pomp and show which would seem almost unbelievable at the present. The royal family was expected to live up to a standard which would mark them off as superior to the rest of the nation and this meant a constant pageant of ceremonious display. It is said that King Louis took his position very seriously and worked hard to live up to his ideal of what a king should be.

His daily program was arranged so as to keep him in the center of the stage in the life of the nation. His arising in the morning was an occasion of great ceremony. When he got out of bed, he first put on his wig, then his breeches and stockings. Each article of clothing was handed to him by a great lord only after it had passed through the hands of several lesser lords. During this ceremony his courtiers were admitted in stated order according to their rank. His simple breakfast came to him only after passing through the hands of many nobles of different degrees. His dinners and suppers were served at

small tables while the court looked on in reverential silence. At work or at play he was constantly surrounded by people of high rank whose main duty seemed to be to admire his every action. When one considers how supreme his position was and how it typified the position of the monarchs of the past, one can readily understand why it was that the nation as a whole followed the fashions of the court.

Physical Defects and Fashions.—Royal fashions were often originated to cover up some physical defect of a member of the royal household or to increase the illusion of regality. A king was supposed to look and act his part. If nature did not endow him with a regal appearance, he felt that he had to make up for this deficiency by dressing for the part he was supposed to play. Any physical defect would detract from an imposing appearance and court dressmakers vied with each other in devising clever means of covering nature's deficiencies.

Shoes with long points came into favor during the reign of William Rufus because one of his court favorites, Count Fulk of Anjou had feet misshapen with bunions which he was very anxious to cover up. The King was so pleased with this novel method of concealment that he eagerly accepted the style and a fashion was thus established which lasted for nearly three centuries. Long skirts were brought into favor because the daughters of Louis XI of France had misshapen legs and feet. Charles VII adopted long coats to cover ill-shaped legs, and Louis XIII, who was prematurely bald, used a peruke made in imitation of long curls. Hoop skirts were said to have originated with Madame de Montespan to conceal defects produced as a result of an accident.

Queen Elizabeth, in spite of the homely appearance which historians accord her, was exceedingly vain and ordered the court dressmakers to produce fashions which would cover up her defects and make the most of the good features she possessed. One of her naturally good features was her small waist

and in order to enhance it she used a corset to constrict the flesh to thirteen inches. Cloth proved to be too weak, so whalebone was used to reinforce it. The high neck ruff which is so characteristic of that period, was adopted by the Queen to cover up a long, thin and unshapely neck. The late Queen Alexandra adopted a jeweled collar to hide a disfiguring birthmark on her neck. When she decided to dress her hair low, she was followed not only by the women of England but also by the women throughout the world.

Royal Whims.—Often fashions have arisen from styles which have appealed to a royal personage and have been accepted on their merits alone with no particular attention to the covering up of a personal defect. Isabella of Bavaria, Queen of Charles VI of France, introduced a headdress which took the form of enormous protruding horns. The hennin, which was the name given to this monstrosity, was quickly adopted by the women of the court and each vied with the other to see which could wear the largest, handsomest, or most grotesque. Queen Claude, wife of Francis I, introduced into France, from Spain, the "vertugadine" and the high-heeled slipper, both of which were harmful and troublesome to the extent of causing many edicts against their use. To Catherine de' Medici may be traced the fashion of wearing corsets, ruffs, and paint which prevailed so extensively in the sixteenth and seventeenth centuries. She maintained that all women of good birth and breeding should have a waist thirteen inches in diameter and ordered all women of the court to produce a waistline of this sort by the use of corsets.

French Royal Fashions.—Mary Stuart, the Scottish queen of Francis II, afterwards Mary Queen of Scots, was responsible for several important fashions which she brought out during her brief reign of one year at the French Court. The small gold cap which bore her name was the fashionable head-dress of the women of that period. To her also is due the honor

of having established the French tri-color as a livery for the Swiss guard. The red represented Switzerland, the home of the men composing the guard; the white, the royal house of France, while blue was for Scotland, the birthplace of the queen. Henry II set the pace for the most extreme and effeminate masculine styles. The clothing of men closely resembled that of women



THE TOPS OF CARRIAGES HAD TO BE REMOVED WHEN A LADY WENT OUT

(A. M. Earle, "Two Centuries of Costume in America, 1620-1820," The Macmillan Co., Vol. II, p. 518.)

and rings, necklaces, earrings, corsets, ruffs, and rolls of artificial hair were a part of every costume. The King's love for paint, powder, and perfume led to the fashion of using these even for everyday attire. Marie Antoinette, the youthful queen of Louis XVI, was a powerful fashion dictator during her time. New styles in headdress were her special contributions to the fashions of the day. The "hedge-hog" style, the "half-hedge-hog," the "milk-sop," and the "mad dog" are a few of

the grotesque names which were given to the eccentric styles which followed each other in rapid succession. These were so elaborate that it was often necessary to have them "built up" for several weeks at a time. Louis XVI, though a less powerful dictator than his queen, established several fashions which have had a very lasting influence. Before his time, handkerchiefs had been oblong in form. The King, however, preferred the square form to the long, scarf-like one and issued a decree that only square handkerchiefs should be made or used in France.

NAPOLEON. When Napoleon made himself Emperor of France, he left no stone unturned in his effort to make the French court the most beautiful of the world. In matters of fashion, as in matters of state, he was the sole dictator. He not only decided what the men and women of the court should wear, but he gave them materials with specific instructions as to how to make them up. In addition to this, he decreed that no one should appear twice in his presence in the same costume. He was successful in re-establishing the elaborate dress of women which had been characteristic of the pre-Revolutionary days, but only the dandies of the court circles were willing to go back to the effeminate costumes which were worn by the men of those times.

English Fashion Arbiters.—The English royal arbiters have been fewer and less influential than those in France. Henry VIII was in his way as tyrannical a dictator of fashions as was Napoleon. When he grew tired of seeing his men wear long hair, he ordered them to cut it off. Because he liked to see women's hair, he ordered women to abandon the headgear which they had formerly worn and to wear their hair in two long braids. Queen Elizabeth, who displayed a similar tendency toward tyrannical dictatorship, decided not only what the people of the land should wear but what they should not wear. Silk stockings, in place of woolen ones, were a part of her contribution to the world of fashion. One of her ladies-in-

waiting, Mistress Montague, presented her "for a new yeare's gift, a paire of black, knit, silk stockings," according to the new Spanish style. The Queen was so pleased with the gift that she never again wore woolen stockings. Soon the fashion spread to the court circles and hence to the women of the wealthy middle class. The piercing of ears for earrings and the use of mirrors in public as well as the excessive use of powder and paint, were fashions set by the Queen and were accepted by the men as well as the women of the day.

James I was a coward and lived in fear of being stabbed by a dagger. As a protection against this, he wore clothing well padded and stuffed which led to a fashion which lasted many years after his death. The wearing of roses over the ear, and the arrangement of the hair in a "lovelock" over the forehead, were fashions introduced by the frivolous Charles I. Beards were cut off and faces clean shaven to fit in with this effeminate attire.

QUEEN VICTORIA. In more recent times, Queen Victoria stood out as an important arbiter of fashions for the nations of the civilized world. Because of the improved methods of transportation and manufacture, her influence was more widespread than that of many former monarchs. On a visit to Balmoral, the Queen adopted the Highland suit of Scotch tartan for the English princes. Soon boys of from five to ten years of age throughout the world appeared in modified forms of the Highland costume. When the Queen grew stout and assumed a style that helped to hide the lines of her body, puffs and paddings appeared on the dress of other women. Extreme modesty also led her to revive the crinoline so that the ladies of her court might not be forced to abandon their social duties on account of approaching maternity.

THE PRINCE OF WALES. The present Prince of Wales is often termed "arbiter of masculine fashions," a title once given

his grandfather, Edward VII, who was looked upon as the glass of fashion for his day. Whenever a whim leads the Prince to establish a new fashion, the men of the world, both young and old, immediately follow him. Since his first visit to America, there has been a revolution in masculine attire.

Colored shirts with collars to match, wide trousers, soft hats, scarfs of regimental colors, grey-blue suits, and "Oxford bags" are a few of the fashions which have gained widespread popularity because the Prince of Wales showed a marked preference for them. These were popularized by the newspapers, and manufacturers of ready-made clothing hastened to meet the popular demand which had been created by the newspaper publicity. His appearance one day in a bright Fair Isle sweater created such an enormous demand overnight that the knitters in Fair Isle were swamped with orders and could not begin to fill them. Manufacturers kept their machines running night and day for months to meet the demand for these sweaters.

Recently the Prince shocked fashionable London by photographs taken of himself in Canada when he was wearing a stiff straw hat. At a dinner of jewelers and silversmiths he denounced the "boiled shirt" which has caused agony to countless hundreds of men. No sooner had the press heralded this speech than many men wrote letters to the papers suggesting that the Prince lead the way by appearing himself in a soft shirt with his evening attire. Whatever the Prince wears is sartorial law and no sooner does a whim of his express itself in a new style of clothing than the designers and manufacturers work at top speed to make sure all men of the fashionable world may dress like H. R. H.

BRITISH ROYAL FAMILY. Other members of the British royal family are arbiters of fashion to a lesser degree. When the popular "Princess Pat" was selecting her trousseau, word soon spread abroad among the merchants that her favorite color was rose. No sooner had this leaked out than rose was

proclaimed the rage for the year. The use of a certain shade of blue by the Duchess of York led to the "Elizabeth blue" run as a fashionable color. The "Princess Mary short pompadour" for a time took the place of the bob among fashionable girls and women of London. This was a modified form which the Princess had adopted instead of a true bob.

King George and Queen Mary have not been without influence in the world of fashion. Several years after the war, word came to America that the top hat was doomed, and in a few months merchants found it impossible to make a sale. This came about because King George appeared at the fashionable Greenwood races wearing a bowler in place of the customary top hat. At one of the royal garden parties, the King appeared wearing a grey top hat and grey morning suit, while the Queen was dressed in a costume of mauve. At the next party, three days later, all of the men and women who could persuade their tailors and dressmakers to rush through orders for garments like those worn by the King and Queen did so and grey and mauve predominated the clothing of the guests.

Limits of Royal Dictation.—The King and Queen have not stopped there. They have both dictated what styles will be worn at court and what fashions will be tolerated in the royal presence. When the split skirt was in vogue, the Queen so highly disapproved of it that word was quickly passed from one dressmaker to another and the split disappeared at once from dresses to be worn at court. When skirts became very short, the Queen issued the edict that all who appeared at the Court of St. James must wear skirts not more than five inches from the ground. In spite of many protests and requests, the Queen refused to alter her decision. The King, who has developed a great dislike for bobbed hair, has refused to allow any woman with bobbed or shingled hair to appear at court functions. Those women who had bobbed their hair were forced to cover it with bandeaux or switches while in his presence.

Royal Favorites.—Next in power and prestige to the royal family in the determination of fashions have been the court favorites. In earlier times the kings' mistresses had unlimited power in matters of fashion arbitration. Many of the most outstanding fashions of the past may be traced to a whim of a royal favorite, as readily accepted as if they had been determined by a beloved queen. To Agnes Sorel, famous beauty and favorite of Charles VII of France, is due the credit of introducing the fashion of wearing gowns which left the bosom uncovered to the waist. False hair and wigs were also popularized through her influence and this led to the establishment of one of France's greatest industries. Madame de Pompadour and Madame du Barry, both of whom were mistresses of Louis XV and of very humble origin, were responsible for fashions so extreme that they verged on immorality even in that day of lax morals. The pannier dress, whose circumference soon reached eighteen feet, tiny shoes, parasols, enormously high headdresses, paint, powder, and patches were a few of the contributions of these two favorites to the dress of fashionable women of the day.

Masculine Favorites.—The courts of the past have had their masculine favorites also. The two best known examples in history are Sir Walter Raleigh, one of Queen Elizabeth's devoted admirers, and Beau Brummell, the boon companion of George IV at the time when he was Prince Regent. In the absence of a king, Sir Walter Raleigh was the uncrowned dictator of the masculine fashions of his day. To him is due the credit for introducing the whalebone corset, the fashion of piercing the ears for enormous jeweled earrings, and the wearing of necklaces, bracelets, perfume, paint, and powder.

BEAU BRUMMELL. Beau Brummell is accredited with the revival of elegant attire for men in the latter part of the eighteenth century. He introduced tasteful, artistic designs in masculine dress in place of the gaudy ones which prevailed be-

fore his day. His position as unquestioned arbiter of fashion was due to his status as close personal friend of the Prince and what he wore was copied by the men throughout the kingdom. His favorite costume, and the one which was most frequently imitated, consisted of a blue coat with velvet collar, black trousers and shoes, a white neckcloth, opera hat, and white gloves which he always carried. Black evening dress with a white waistcoat was introduced by him in place of the brilliantly colored one which had previously been worn. Even today many of his innovations are accepted as the standard of correct attire for men.

Some Rulers Not Interested in Dress.—There have been times in the history of every nation when the rulers were not interested in any matters pertaining to dress. This lack of interest was sometimes due to a personal whim and sometimes to religious or economic pressure which caused aversion to extravagant expenditure on clothing. As a result, fashion was temporarily pushed into the background and had to play a very subservient rôle in the life of the nation. It would have been impossible in the days of a strict monarchy for courtiers to outdress their rulers and out of deference to them they had to follow whatever styles these rulers might choose to set. During a period of this kind fashions were consequently very dull and showed a tendency to stand still over a long interval of time.

In Florence, during the Renaissance, there was no attempt on the part of the court to set definite fashions for all to follow. Instead, each lady of culture created her own fashions to suit her personality. James I of England was far more interested in a life of ease and comfort than in personal adornment. During his entire reign of twenty-two years he did not introduce a single new fashion, though his fear of assassination caused him to carry certain existing fashions to ridiculous extremes. Again under the Georges, English fashions were very dull. Society within the court circles reflected the personality of the

rulers and it is, therefore, not surprising that the fashions of the day offered little in the way of beauty or interest.

Decline of Royal Prestige.—With the decline in the power of the crown there came a decline in the prestige of the court as a center for fashion. Almost a century before the French Revolution actually took place, a spirit of insubordination and hatred toward royalty had grown up among the masses. The consequence was that they no longer were so eager to derive their fashions from the usual source, the court, and turned to a new source of inspiration. The court, however, still retained its influence on fashions for the nobility and for foreign nations. In later years in England, the court, while still maintaining the respect and love of the people, has lost some of its prestige in determining what the fashions for the nation will be. The fact that strong royal opposition to short skirts and bobbed hair has in no way retarded the growth of these styles would certainly suggest that royal opinion in connection with matters of fashion is not what it used to be.

In America.—The rise of democratic forms of government throughout the Western world has necessitated the formation of new centers of fashion. In America, the most logical center is the White House. And, if the old order of events still held, the President and his wife would be looked upon as the national dictators of fashion. But this is not the case. With the exception of President Buchanan and President Arthur, the executives of the American people have paid little attention to fashionable attire. Perhaps if they were younger when they came into office, and if they had fewer affairs of state to attend to, they would be able to devote more time to setting fashions for the nation to follow. As a rule, the President is too serious-minded to be a true "dandy" and his wife is too dignified to be interested in fashions which would appeal to the more frivolous women of the country.

The American "Royal Family."—Occasionally if the American "royal family" is very much beloved by the people, the personal preferences of color and styles of clothing of its different members are used by the commercial interests for the establishment of new fashions which have a purely patriotic flavor. While there has been in no sense an attempt to dictate what others shall wear, they are copied because of their popularity with the people of the country. During the last few administrations, there have been a number of cases of this sort. While President Roosevelt was in office, his daughter Alice was affectionately looked upon as "Princess Alice." Her popularity was so great that her personal preferences were copied throughout the country. Light blue was her favorite color and it soon became the fashionable color for the women of the nation under the name "Alice blue." In the spring of 1921, Mrs. Warren Harding chose as the predominant color of her wardrobe a darker shade of blue. At once the manufacturers proclaimed "Florence Harding blue" as the new color. When Mrs. Coolidge showed a fancy for red, the press throughout the nation proclaimed that red was to be the newest and most outstanding color of the feminine wardrobe. And for a season that prophecy came true to such an extent that there were few women throughout the country who did not possess a red garment of some sort.

Uncrowned Leaders of Society.—When there is no predestined fashion center from which fashions are sure to radiate, the "uncrowned leaders of society" are in many cases the real fashion dictators. These individuals whose ability in some particular field has won them a popularity and recognition which places them before the public gaze, soon find that what they wear is copied by their fellow-countrymen much as if they belonged to the royalty of the old days. They are not, however, permanent dictators of fashion as were the members of the nobility. They are popular idols who rise and fall. Often the public will adopt a style no matter how hideous, exaggerated,

or eccentric it may be, simply because it has been worn by a celebrity. Let that person disappear from the limelight, however, and the fashion which he was responsible for dies out at once.

The Stage and Fashions.—The stage has offered excellent opportunities for the attainment of widespread popularity and prestige. When a man or woman has reached "stardom," the world opens its doors to them in much the same way it would have to high-ranking nobility. Even since the days when the actresses of the royal theatres in France were among the favorites of the King, every eccentricity of a popular actress has been copied, and what she wears is worn everywhere.

At the end of the last century, women in America took up the fashion of wearing a Jersey and kilted skirt. This originated in England where it was devised to show off the beautiful figure of Lily Langtry, the "Jersey Lily," as she was fondly called. The thin and fat, the tall and short and the young and old, accepted it with equal delight. When *Die Walküre* was first presented, white wings like those on Brunhilde's helmet appeared everywhere on the hats of women. The Chanticleer headdress of pheasant feathers which was so popular some twenty years ago came from the play "Chanticleer." When Irene Castle was at the height of her dancing career, her clothing was used as the model for fashionable women's clothing of the day. At the time when Raquel Meller took the New York public by storm with her Spanish songs, fashions enjoyed a Spanish element that lasted as long as did her popularity.

The Cinema and Fashions.—In recent years the popularity of the cinema and its far-reaching effect have made screen stars more powerful in the determination of present-day fashions than the actors and actresses of the legitimate stage. The nation-wide publicity which is given to them, has made them the popular heroes and heroines of the day. What they do, say,

think, eat, or wear serves as a model for their devoted followers.

The rage for Mary Pickford's curls only gave way to the bob when the War made truly feminine fashions take a back seat. Gloria Swanson was responsible for the "boyish bob" style of haircut and for the robe de style type of evening dress. The "Spanish spike" heel made its first appearance in Hollywood and soon replaced the low flat heel which the modern flappers had previously sponsored. The fashionable thin figure which all women are striving to attain had its origin among the screen stars. All screen heroines are slender and each woman, as she watched them, decided that she must be slender, too. As a result, dieting, massage, exercise, and medicine were soon employed to reduce the women of the country to the proportions which the screen stars possessed. Even in Europe, where in the past the buxom type was the national ideal of feminine beauty, the slender figure has surpassed it in popularity to such an extent that restaurant owners and candy manufacturers report they are on the verge of bankruptcy.

Sports and Fashions.—In the last few years sports have attained such widespread popularity that the successful sportsman, or sportswoman, is ranked among the outstanding figures of the day. Nation-wide publicity is given to their every action and they stand before the public gaze as much as do the cinema stars. Dressmakers and manufacturers have wasted no time in capitalizing their prestige as an asset to fashion-making. Helen Wills, the American tennis champion, established a style in eyeshades which replaced the conventional hat for sportswear. So great was its popularity that for one summer it greatly affected the millinery business. Mlle. Lenglen, the French tennis marvel, inaugurated the style of short, full-skirted, sleeveless sports frocks which the women of the athletic world have copied to such an extent that the old type of sports clothing has completely disappeared. To her also is due the credit

for originating the fashion of bright head coverings and bandeaux which are today a necessary accessory to the sleeveless sport costume.

The masculine sports stars are not without power in the sartorial world. Golf champions are the models for masculine golfing costumes just as the clothes of tennis champions are copied by all tennis players. Manufacturers of ready-made sports clothing for men eagerly watch what the star players wear and capitalize this in the establishment of fashions for the rest of the sports world.

Couturiers.—Marie Antoinette may be regarded as the last queen who was a true fashion dictator in the sense that dress-makers were subservient to her every whim. Beginning with the Empress Josephine, fashions were no longer set by great ladies alone, for great dressmakers had begun to make themselves felt as powerful forces in the fashion world. Since then the fashion artist has become so important that the styles which seem to originate with the different outstanding people of the day may usually be traced back to the work of some leading fashion designer. These designers, if they wish to influence the fashions of the world, must be as highly trained and skilled in their work as the doctor, lawyer, or educator is in his. They must not only have artistic ability of a creative sort but they must be practical-minded enough to construct designs that can be made up in wholesale quantities with a minimum expenditure of time, workmanship and materials. And only the designers who have been successful enough to climb to the top of the ladder are able to sway the fashions of the world. The less successful ones must content themselves in copying what the leaders have originated.

The Fashion-Setting Process.—A brief glance at the fashion-setting process will show that the creation of a new style today is not the simple thing it was in the past nor is it the work of one person alone. The germ from which the finished

product springs is usually the work of some free-lance artist from the students' quarters in Paris. It is then worked over by practical designers and dressmakers until it reaches a stage where it can be made up to the best advantage by the manufacturers. After that it must then go through a preliminary try-out at the fashionable French resorts. When the extreme elements have been eliminated, it is ready for mass production.

Every few months, in anticipation of the different seasons, each of Paris's five hundred dressmaking establishments prepares a set of model gowns for the inspection of American and other foreign buyers. The rivalry among the couturiers is great, because each wishes to establish himself as the fashion arbiter of the season. The fashions of the day are established from the group of model gowns which are displayed to the foreign buyers. Word of the models chosen soon passes from one source to another and before the public can buy its new wardrobe, it knows exactly what the new styles will be. The chosen models are hurried off to the manufacturers, where they are at once copied in hundreds of different materials, colors and designs with only the main features remaining. The original style is often scarcely perceptible in the copies but they have the virtue of being "Paris Inspirations," apparently all that is necessary to insure their success.

Its Perils.—The serious side of fashion arbitration today is to foresee at a reasonably early date what will appeal to the buying public several months later when the finished garments are ready to be placed on the market. Cloth manufacturers must also be allowed several months' time in which to prepare their materials for the clothing manufacturers. For them the danger is always great because in this interval the fickle public may turn to a different fashion than that anticipated with the result that their goods will find no sale.

Hollywood versus Paris.—Today the designers employed to costume film actresses are taking the place of Paris dress-

makers in the establishment of feminine fashions. The use of these fashion artists has been necessitated by the fact that it requires several months to make a film, during which time the styles worn in taking the picture may have been copied so much in cheap materials that they are no longer fashionable on its release. There are many instances of gowns that were bought in Paris for a tremendous sum for use in a particular film which, when the film was finally brought out, could be bought in cheap imitation at any department store. In order to avoid such misfortunes, screen stars now have imported French designers whose business it is to "beat Paris" by creating clothing that will be as stylish when a picture is released as when it was being filmed. That these designers are gradually superseding the Paris dressmakers in the setting of styles may be seen from the fact that the famous Paris dressmaking establishments keep, in Hollywood, representatives whose sole duty is to get, by any means they can, advance information concerning the styles used in the new pictures before these are released. Any clues in regard to the matter they can get are at once cabled to Paris for the foundation of new Paris styles.

The Public and Fashions.—However, fashion artists are not the arbitrary dictators they are supposed to be. They are catering to a fickle public and they must watch very closely every step they take if they wish to succeed. It is no longer a question of catering to the few whose main desire is to have something different. They must now try to please the great masses for whom serviceability and cost must be reckoned with in addition to novelty and beauty. Many designers who have failed to keep their fingers carefully on the public pulse have found themselves with a mass of unsaleable goods on their hands, while other manufacturers who have watched the public more closely are able to build up fortunes literally over night.

The Government and Fashions.—In an attempt to encourage home industry, governments have tried to dictate the

fashions of their subjects. Almost every nation has at some time in its history restricted the use of imported goods and has encouraged the wearing of certain kinds of clothing for the benefit of home manufacturers. Louis XIV and Napoleon did this indirectly through the encouragement of extravagance, but today the nations are going even further by trying to determine just what the styles will be.

IN FRANCE. In May of 1926, the French Minister of Commerce started a movement to "restore the former Parisian elegance to women's fashions," which has almost disappeared as a result of the War and changed conditions of feminine life. The present-day simplicity of women's clothing has all but destroyed many of the leading industries which have always been dependent on the French fashion market for their existence. When the government realized the seriousness of the situation, it did all that it could to encourage the leading designers and patrons to go back to former styles.

IN ITALY. During the next year, Italy made an even more forceful attempt to dictate fashions than had France. The Minister of National Economy set out to restore to favor the feminine petticoat and long skirt as a means of meeting the crisis in the Italian silk market brought on by the modern fashion of wearing short skirts and few underclothes. His aim was to establish a feminine counterpoint of the black shirt of the Fascists in the form of voluminous skirts and ruffles. This patriotic garment was to brush the shoe tops and to be held out by several petticoats and substantial silk undergarments. If the petticoats were liberally pleated so as to use more silk, the wearer would be showing patriotism of the highest sort. The reception accorded to this suggestion was divided in feeling. The younger members of the aristocracy, who have been accustomed to look to Paris for their fashions, declared that this was carrying patriotism too far. The older women, on

the other hand, took a more philosophical view toward the matter. They said that as the skirts would probably be long again in a few years, the Italian women might as well anticipate the change and at the same time serve their country.

IN ENGLAND. In England a movement was started among the tailors for fashionable men to restore the long, flowing cape to favor. This was to be worn for day-time as well as evening dress and was to be modelled along the lines used in the capes of Italian army officers, some of which measured seven or eight yards around the bottom. Back of this attempt was the desire to stimulate the sales of English woolen goods, which in the last few years have shown marked decreases as a result of changes in women's fashions.

National Fashion Supremacy.—It is customary for the women of today to look to Paris for fashion inspiration, just as men look to London. In the past, however, there was a real cause for these national supremacies. What is true for individual fashion arbiters is likewise true for national ones. Power, prestige, and world-wide recognition must be accorded a nation before that nation is recognized as the center of world fashions. Rome, Spain, Italy, and France, each in turn, had to become world powers in political matters before they could be recognized as leaders in matters of dress. Louis XIV, the "Roi Soleil" as he is generally called, made France the center of world fashions only after he had established the political supremacy of France in Europe. When French was accepted as the language of international relationships at the Congress of Nimeguen in 1677, attention was further directed to Paris, and all that occurred there was copied throughout the rest of the civilized world.

Long ago England wrested from France the power to dictate masculine dress. England has always been more of a man's country than France. Its court circles have not been ruled by

mistresses to the same extent as was true of France, and its noblemen have always been fond enough of outdoor life to eliminate the extreme foppishness which is generally associated with French noblemen of the eighteenth century. In addition to this, England is the center of the great woolen industries of Europe and with the source of material for masculine clothing at hand in that way, it is not surprising that the English tailors have assumed the right to dictate what the men of the world shall wear. Added prestige was given to this supremacy in the early days of American colonization. Boston, Philadelphia, and New York, which were the fashion centers of the States, drew their inspiration from the English court circles.

Supremacy of Paris.—Statistics have shown that, in one year alone, two billion francs are spent in Paris for women's clothing and that one and one-half billion of these are spent by Americans. Most of the three hundred thousand Paris dress-makers are catering to the tastes of American buyers. Even as far back as 1905, M. Paquin, one of the most famous of French designers, came out with the statement that "the American women decide what Parisian ladies, and ladies of the entire world shall wear." What was true before the War is increasingly true now. The financial condition of America has made it possible for her to squander money on clothing to a far greater extent than any other nation could dream of doing. French supremacy in fashion dictation has thus suffered much from the necessity of catering to the tastes of a foreign nation.

French Supremacy Challenged.—France's supremacy in matters of fashion has not been held unchallenged. There have been many strong attempts to wrest from her the commanding position she has held for so many years. America was the first to attempt a break. During the War, a definite campaign was launched to establish the popularity of "Made in America" fashions. Commercial organizations and art galleries through-

out the nation held contests for the best American designs from purely American sources and, for a time, patriotism seemed to have broken the age-old tie with Paris. As soon, however, as the people of the country grew wealthy through war enterprises, the women demanded, above all else, Paris-made fashions, and practically all the advance which had been made in the creation of America as a fashion center disappeared. Today, as has been said above, the necessity of designing costumes for motion pictures in advance of the present styles and the consequent importation of many well-known French designers to Hollywood, has done much to center attention on that city as a possible fashion center of the future in place of Paris. What may be the outcome is a matter of conjecture.

ENGLISH CHALLENGE. In 1926 England made a very strong attempt to establish London as a world center for feminine fashions. The "British Model House," a seven-story building in the heart of the London shopping district, was opened in March of that year. This contains a large theatre for the display of fashions, exhibit rooms, and fashion salons, as well as a permanent corps of mannequins. A large staff of artists and designers are attached to this organization and widespread publicity has been given to it both in England and throughout Europe.

This center was established for several reasons. In the year before the Model House was opened England, as a nation, had bought five million dollars worth of textiles from France, while over a million of her own workmen were unemployed. During that same year two large French dry goods stores had opened in London with the purpose of selling French goods exclusively. Moreover, as a result of the Paris edict in favor of silk garments, the decrease in the sale of English woollens had amounted to forty-three million yards in one year. These economic losses proved to be so tremendous that, in desperation, the merchants banded together and raised a sum of money suffi-

cient to establish a permanent display center hoping to interest the women of the country in purely English fashions.

GERMAN CHALLENGE. The following year saw a similar movement on the part of Germany. During the War even when political feelings had reached a high point of animosity, women demanded Paris styles and refused to accept what their own designers created for them. Since the War, however, German textilists and designers have made such rapid advances in the perfection of their workmanship that they have clamored for recognition among their own people. To convince the women of their country, they opened a Fashion Fair in September 1927, in one of the large halls of Berlin, where the work of German artists, designers and manufacturers was put on public display. To present this idea of original fashions, even more vividly, a troupe of leading German actresses and actors was engaged to present a "Made in Germany" skit, the theme of which was the awakening on the part of the German women to the fact that Germany can produce fabrics and designs equal to those produced by Paris. This effort, like that of the British Model House, aimed at the breaking down of French fashion supremacy in Germany.

ITALIAN CHALLENGE. The most recent attempt of this sort has come in Italy with the announcement that "Fascism, which has emancipated Italy from so many things, has now assumed for itself the task of emancipating Italians from the 'French monopoly of smart clothing.'" The Fascist union plans to do this by creating styles for men and women which will be typically Italian in form and inspiration. The first attempt is limited to men's hats, and if this proves successful, the work of emancipation will be carried over to the clothing of women. As yet the plan is too much in its infancy for us to know how it will work out, but if the women of the country treat it as the women of other countries have treated similar attempts, it

is fairly safe to predict that in a few years the Fascist leaders will have to admit their failure.

From Nobility to the People.—The shifting of fashion's arbiters from the nobility to the people has had its good and bad results. Time alone will determine whether this change has been ultimately for the good. When the arbiters of fashion were to be found within the court circles, there was a dignity and reserve about dress that is not present now. Clothing then was one of the means of creating the illusion of superiority and power; as a consequence, the more regal and elaborate this was, the greater was the illusion. But, a fashion that is dependent upon the whims of a selected few, is not apt to be well-suited to the masses. And what is suited to the life of the court is not suitable for people who have to work. Therefore the extremes and over-elaborateness of dress which were characteristic of ages when the nobility determined fashions, have been relegated to the past.

Sensible Fashions.—As soon as fashion dictation is centered largely in the people and designers cater to the masses, common sense and utility replace extremes, tyrannies, and monstrosities of dress. The short skirt which allows for freedom of movement, replaces the hoop-skirt, the pannier, or the bustle; the simple bob takes the place of elaborate forms of headdress which it took days to "build up" and which was so enormous that tops of carriages had to be removed when one wished to ride; the practical dark woolen business suit replaces the elaborate velvet, lace, and beribboned one, worn by gentlemen in former days; and, finally, shoes for both men and women are becoming sensible enough to allow the wearer to walk without pain or danger of losing his balance.

Modern Ideals.—While it is true that modern dress does not create the illusion of regality, modern ideals recognize that true worth may be found elsewhere than among the nobility,

and regal splendor is becoming a symbol for something worshipped for centuries as a false god. That modern dress has as its basis the desire to attract the opposite sex is questionable. Few women dress for the sole purpose of attracting men. Sensual appeal through the agency of physical appeal is too crude to be employed by any except the common harlot. If one would contrast the simple clothing of the modern woman with the woman of the French court of pre-Revolutionary days, when it was fashionable to leave the breast uncovered down to the waist, or of the days of Napoleon when the clothing was so transparent that the whole form was clearly revealed, one must with all fairness grant that we are rapidly advancing toward the ideal goal. And this progress has been due to a large extent to the fact that the people and not a few idle aristocrats are responsible for our fashions.

Until a new order of civilization is evolved, freedom from restraint will be the determining principle at the basis of fashions. For our fashion arbiters will be recruited from the men and women of the world who have attained prestige and power through their ability to accomplish great things. After a time, perhaps, when the element of utility has attained a firm footing, beauty and aesthetic perfection will be sought after, but they will never replace utility. The great dressmakers of this age, who are catering to the people rather than to the limited aristocracy of the world, have given the people what they want and will continue to do so as long as the people remain in power.

CHAPTER VIII

BROADCASTING FASHION NEWS

Opinions like fashions descend from those of quality down to the vulgar, where they are dropped and vanish.—SWIFT.

Creating a fashion is not enough. After it has been accepted by a small band of leaders in matters of fashion, news of its advent must reach all corners of the globe before a widespread acceptance is effected. Under monarchical governments the courts were the centers through which fashion news was passed from one country to another, but the capitals were the logical fashion centers and this tradition has come down to the present time. Today, among the European nations, Paris, London, Berlin, Rome, and Vienna are the undisputed fashion centers. In America, New York City has assumed that rôle—partly because of the tremendous amount of wealth and power centered there, and partly because in the logical center, Washington, the population is constantly shifting with each change in administration.

To meet the demand for novelty, innovations in fashion are constantly introduced and these must be broadcast to the public if the fashion is to gain a foothold. New methods, each of which seems able to spread the news more rapidly than those which have preceded, are constantly appearing. The faster news can be spread, the more quickly a new style will be adopted. And as soon as this is copied in cheap imitation, another style must replace it. Clothing designers and manufacturers look upon this flux as one of the most important elements of the entire fashion process and millions of dollars are spent annually on the launching of new styles.

Desire for Fashion News.—The people in the large cities are no more eager to have the latest fashion news than the people in the most remote country districts. The problem for the manufacturers is, therefore, to get the news to all of them as quickly as possible, to insure their being ready to accept a new fashion as soon as the ready-made clothing can be sent to them. Various methods have been employed in the past to spread fashion news, and those used at present are direct outgrowths of the older and less efficient ones.

The earliest and most universally adopted means of spreading fashion news was through the reports of travelers, traders, and warriors. When communities were cut off from each other because of the difficulties of travel and the dangers of coming in contact with peoples of another nation, intercommunication was a rare thing. The warrior, returning from campaigns in foreign lands, brought home with him, as trophies of his success, clothing, and other art forms of the nations where he had been. These were eagerly copied by those at home.

The Crusades.—During the Middle Ages, the Crusades proved to be one of the most effective agencies for the spread of fashion news. While their main purpose was the recovery of the Holy Sepulchre from the Turks, they produced a more lasting effect in stimulating desire for the luxuries of the East. The European knights who came in contact with the civilization of the Oriental world, returned home with exaggerated tales of the glories of those lands. The result was that a lively trade sprang up with the East, and the peoples of the European nations accepted fashions of other lands.

Tournaments.—The tournaments and bouts which played so important a rôle in the lives of the people of the Middle Ages, also offered an excellent opportunity for spreading fashion news. Fairs and bazaars, similar to the country fairs of today, accompanied the tournaments and people of all classes of society gathered from far and wide for these events. Among the

nobility, the knights came to take part in contests, while their ladies accompanied them as spectators. Each attempted to out-rival the others in dress as well as in skill, with the result that the costumes became increasingly elaborate as time went on. Those who went to the tournaments took back with them tales of the costumes of other visitors, and clothing, as a result, assumed a more cosmopolitan appearance. The poorer people who attended them, as the retainers of the nobility, found many new ideas in the clothing of other members of the lower classes, by which they, too, sought to modify their clothing.

Traders going from one land to another have always helped in their way to carry news of fashions from one group of people to another. In the early days, because of the dangers and difficulties of land travel, most of the trade routes were along the sea-coast so that the towns and cities there were the first to receive fashion news from foreign lands. With improved methods of transportation, and the opening up of inland routes, all of this was changed. Today, inland towns and cities receive fashion news almost as soon as the cities along the sea-coast.

Foreign Marriages.—Occasionally a marriage with a foreign princess was responsible for the introduction of new fashions into a nation. The princess brought with her from her native land a large dowry of clothing made up according to the fashion of the land from which she came. Fortunes were spent on these dowries and the clothing was expected to last for many years. The nobility of the new land to which the princess came at once accepted the fashions of the other nation and had clothing made to follow the lines of that which the princess wore. Catherine de' Medici brought with her from Italy the fashions of the Italian court and at once the French nobility copied them. Isabella of Bavaria and Mary Stuart when Queens of France, had influences of a similar sort.

Fashion Dolls.—During the Middle Ages, when travel was very rare and slow, a charming custom grew up in the

court circles of Europe as a means of sending fashion news from one nation to another. According to the court records for the year 1391, Isabella of Bavaria, wife of Charles VI of France, sent a life-sized doll, dressed according to the latest fashions of the French court, to the Queen of England as a gift. Five years later a set of dolls bearing costumes for an entire wardrobe made to the Queen's measurements were sent her as a gift from the French court. This was looked upon as the greatest mark of respect that one nation could pay another and, as time went on, it became a traditional mark of respect for the queens of the different European nations to exchange fashion dolls annually. Each year Venice imported a fashion doll from Paris that was put on display in the Piazza of St. Mark's on Ascension Day. This was so important an event in the lives of the people that a public holiday was declared so that all might be free to view the latest fashion toilette.

As time went on, these dolls were considered so indispensable that even during wars they had access to the territory of the enemy country. When England and France were at war, the English ports were closed to all outsiders but were open to the "Grand Courier de la Mode," a huge alabaster fashion doll from Paris. A free pass was granted by the courts of St. James and Versailles so that the doll might cross the Channel in safety.

In America.—In America, during the early days of colonization, the use of fashion dolls, or "fashion babies" as they were called here, was even more important than in the mother countries. Because of the infrequent contacts with European nations, these dolls proved to be the most effective means of receiving fashion news from the other side, and they were sent from France and England at regular periods of from four to five months. Travelers to Europe were implored by their stay-at-home friends to send back fashion dolls, and even during the Revolution, fashion dolls continued to come over regularly, in



FRENCH FASHION DOLL, EIGHTEENTH CENTURY, RODMAN WANAMAKER COLLECTION, MUSÉE CARNAVALET, PARIS

(From Esther Singleton, "Dolls," Payson & Clarke, 1927, Plate XVI.)

spite of the feelings of political hostility. As soon as the dolls arrived, American tailors and dressmakers hastened to copy them for their patrons and in this way the wealthy Americans were able to keep abreast of the times in all matters of fashion.

Types of Fashion Dolls.—Fashion dolls were used to display the latest modes in hairdressing, millinery, make-up and accessories, as well as in dress itself. When goods were sent to the provinces and foreign ports, merchants always sent fashion dolls with them to show how these should be worn. It was not until after the fashion doll had arrived in Calcutta, dressed in one of the new English cloaks, that the ladies of India realized the cloaks of the new fashion were supposed to be worn over the shoulders and not over the heads like mantillas.

While primarily intended for feminine fashions, such dolls came gradually to be used as couriers of fashion news for men and children. They were all carefully scaled according to standard sizes and in Paris a registrar's office was established to pass on every one before it was allowed to be sent away. This helped build up the prestige which Paris now enjoys in all matters of fashion.

Pantines.—As time went on, new and less expensive methods were devised to supplement the fashion doll. During the eighteenth century, pantines or toys not unlike the present-day jumping-jack, made their appearance. These little figures made of pasteboard in imitation of the human body, were arranged in mechanical sections and were so operated by strings that they could be made to dance or fall into ridiculous positions. The French nation delighted in them as playthings and even serious judges amused themselves at court by watching the strange antics of these toys.

While the craze lasted, fashion designers made use of the pantine as a means of spreading fashion news. It was dressed in silks, feathers, and jewels according to the latest mode and

was sent forth to proclaim the fashions of the day. These toys became the inspiration of new modes and fashions *à la Pantine* were the rage of the hour. Soon the pantine found its way to other nations and for the time it took the place of the fashion doll as a device for bringing fashion news from across the seas. This method, however, was never as satisfactory as the use of the doll, because pantines could not be scaled to size as successfully as could the dolls.

Cut-Out Figures.—From the pantine a unique method of sending fashion news developed in the form of cut-out figures similar to nursery paper dolls but life-sized in proportions. Used primarily for the American colonies, because transportation of the dolls was so expensive, these figures were usually of white paper, cut out laboriously by hand with fine-pointed scissors or pins and mounted on colored paper so that every detail of the design would show up to greatest advantage. Accompanying each were full instructions of the way to make the garment, so that the dressmaker would have no difficulty in copying it. The design with its explanation was then mounted in a shallow wooden box with glass cover so that the delicate workmanship would not in any way be injured during transportation. This art was called “papyrotamia” and many samples of it still exist in American museums.

Papyrotamia.—As an outgrowth of papyrotamia came the figure pin-pricked on heavy brown paper to show the general outline of fashion plates. These only showed the most important details of trimming and were made for the use of those who could not afford fashion dolls or cut-out figures. One fashion plate served to make hundreds of pin-pricked figures and in America several large business concerns grew up to supply the smaller towns with these cheaper models.

Wax Figures.—The fashion doll exists today in the life-sized wax figures that are used to display clothing in the win-

dows of clothing stores. In specialty departments when only a small item of clothing is for sale, as a shoe, stocking, hat or other accessory of dress, it has become customary to use only a part of the doll, a leg, arm or head in place of the entire body. This is far more economical and allows for a greater amount of display than was possible in the early days when one doll was used to display the entire range of fashions for the season.

The custom of using living models or mannequins has come as an almost direct outgrowth of the fashion doll. A garment worn by a real person can be seen to much greater advantage than when it is draped over a wax figure, and if the news of a fashion is to be broadcast to the world, it must go beyond the narrow limits of the shop. The sooner a new fashion appears in public and the sooner it can be said "they are wearing," the more quickly will the new fashion be taken up by the people. As the average person is conservative to the extent of not wanting to appear in a new style until others have done so, manufacturers find that the quickest way to launch a new fashion is to send it out on the backs of well-dressed men and women.

Prominent Personages.—The easiest, quickest, and surest way of getting a fashion accepted is by selling some newly created design to a well-known public character who will be constantly in the limelight. If that person should be a favorite member of the aristocracy of a nation, the success of the fashion is at once assured and news of it travels at lightning speed throughout the civilized world. The efficacy of this method is so great that many dressmakers and tailors present or sell clothing at a ridiculously low price to individuals whose position in society will help spread news of the latest styles far and wide. Popular actors and actresses of the stage and cinema are today doing more than any other group of individuals in giving publicity to new fashions and their clothing, which is heralded far

and wide, takes on some of the reflected glory of the person who has sponsored it.

Mannequins.—However, relying entirely on prominent people to display new fashions would be a hazardous matter. For that reason, manufacturers have resorted to the surer method of employing professional mannequins. These are recruited from all phases of life, but especially from the ranks of the less successful actresses or demi-mondaines, who by virtue of their physical beauty possess the necessary qualifications for displaying fashions to the greatest advantage. Garbed in the latest creations of the great designers, they are sent out to the most fashionable places where they can be seen by the society leaders. They are closely watched also by news reporters, style experts, and manufacturers, and news of these styles is quickly cabled to all parts of the civilized world.

The employment of mannequins is not limited to women. Many of the large manufacturing concerns for men send out mannequins garbed in the latest masculine fashions to bring before the masculine public news of what their clothing should be like. If men who have made a success in some line of work, such as acting or athletics, where they are constantly before the public gaze, can be induced to appear in a certain type of clothing, there is at once a guarantee that it will be widely heralded. Very recently an association of men's tailors asked Ty Cobb, the baseball idol, to travel, to show what well-dressed men should wear. Popular sentiment, however, is still against the masculine mannequin on the grounds that earning a living in this way is not particularly masculine or heroic. To be successful in spreading fashion news, masculine models must try to create the illusion of being successful men of the world.

Fashion Shows.—Fashion shows are recognized today as essential to the spread of fashion news. In America the first display of this sort occurred in 1914 when Mme. Paquin, the famous French designer, sent over model gowns and manne-

quins. Exhibitions were given in a miniature movable theatre which was set up in the fashionable hotels throughout the country. Since then the fashion show method has proved to be so successful an agency for the spread of fashion news that all large clothing stores hold spring and fall exhibits as a means of acquainting their customers with the latest fashions.

While fashion shows have proved their worth in spreading fashion news to those who rarely leave the community in which they live, there are nevertheless many evils accompanying this method. The public alone does not benefit. Manufacturers make it their business to appear at the openings of the famous designing concerns and within the space of a very few hours large quantities of ready-made clothing, in imitation of the exclusive models, make their appearance on the market. This "design piracy," as it is called, has become such a menace to the designers that active steps have been taken to put a stop to it. Bills and laws have been proposed for the protection of the designers against the style pirates. Little headway has been made, however. The great difficulty which would accompany any copyright system is that the machinery of the law moves slowly and a dress might be held up in a patent office so long waiting for its patent, that the style would be quite antiquated by the time it emerged fully protected against the piracy of other designers.

Design Piracy.—Since design piracy has enabled fashion news to spread very rapidly, it has been largely responsible for the present-day uniformity in clothing. Designers who produce original models soon find their ideas embodied in cheap clothing and the exclusive has thus become common. None except bona fide buyers are now admitted to the opening shows of the large Paris design houses. But while this has diminished the possibility of piracy to a certain extent, there are always "leaks" which lose thousands of dollars to the designers. In Hollywood, where advanced models must be created for the pictures, the

utmost secrecy surrounds the designer and his work. He literally works behind sealed doors and every precaution is taken to insure against possible leaks.

Fashion Books.—Fashion books as means of carrying fashion news are of relatively recent origin. In the early days, before the introduction of the printing press, reading and writing were arts which belonged almost exclusively to the religious orders. Fashion journals would not only have been very expensive, but they would have been of no interest to the portion of the population that could read them. It was not, therefore, until the printing press had reached a fairly high state of development that fashion journals in large numbers made their appearance.

Contrary to what one would expect, the original fashion book did not appear in Paris, or even in France. In the year 1586, Josse Amman, a painter in Frankfort, Germany, brought out a series of hand-painted plates showing the fashions of his day. The descriptions of these appeared entirely in Latin and the volume was published under a Latin title, translated thus: "The Gynaecium or Theatre of Women, in which are reproduced by engravings the female costumes of all nations of Europe." The next book of this sort appeared in France a century later, during the reign of Louis XIV. This was meant exclusively to keep the men of the court informed of the special costumes of the day. No periodicals for women appeared until the time of Napoleon. They had to depend upon the fashion dolls or other early devices of a similar nature.

EARLIEST FASHION BOOKS. In 1785, the *Magazin des Modes* appeared in Paris, and in 1787, the *Galleries des Modes*. These were meant only for the women of the nobility and of the wealthiest bourgeoisie families. Soon these journals were sent to London and thence to America in place of fashion dolls. At the close of the century, the first English journal, the *Ladies European Magazine*, appeared in London. This con-

tained articles of interest to women as well as fashion plates. The first typically American fashion book, the famous Godey's *Lady's Book*, was published in Philadelphia in 1830. This famous journal, which was subscribed to by women throughout the country, contained stories and verse by recognized writers both here and abroad, as well as fashion plates and fashion news. In many homes it served as the sole source of literary interest for the entire family and its influence in matters of fashion was unlimited.

VALUE OF FASHION BOOKS. The early fashion books brought fashion news to the remote country districts in a way which had never before been possible. Bryce, the historian, gives an excellent interpretation of this in the following account of a personal experience: "I remember to have been dawdling in a bookstore in a small town in Oregon, when a lady entered to inquire if a monthly magazine, whose name was unknown to me, had yet arrived. When she was gone I asked the salesman who she was and what was the periodical she wanted. He answered that she was the wife of a railroad workman, that the magazine was a journal of fashions, and that the demand for such journals was large and constant among women of the wage-earning class in the town. This set me to observing the female dress more closely, and it turned out to be perfectly true that the women in these little towns were following the Parisian fashions very closely and were, in fact, ahead of the majority of English ladies belonging to the professional and mercantile classes."

MODERN FASHION BOOKS. The number of fashion journals on the market at the present time is tremendous. Each country sends its magazines to other nations, and in this way a rapid diffusion of style news is possible. Moreover, almost every publication, whether it be of a frivolous or serious nature, reserves some space for fashion columns, and these are generally accompanied by illustrations. Even the theatre programs have

sections in which the leading fashions of the preceding week for both men and women are described and illustrated.

The policy of the modern American fashion journals is to render what service they can in facilitating the spread of fashion news to all parts of the country. On the fashion pages are sketched models worn by smartly dressed women in Paris and New York. A New York shopping service and a Trade Mark service, included in most of the large fashion magazines enable those in remote districts to have what the people who live in the large cities are wearing.

Newspapers.—At first glance the daily newspaper would hardly seem to be one of the most important mediums through which fashion news passes to all sections of the country. As a rule the space allotted to fashion news proper is very limited. Usually it consists of only a portion of a column on the Woman's Page labeled "A Fashion Model's Diary," "Latest Paris Cables," or "Making the Most of Your Looks." The newspaper's great power lies in its extensive circulation and in the fact that it is read by large numbers of men and women who would not bother to read a fashion journal.

Newspapers offer direct and indirect sources of information concerning fashion. In the case of the former there is a definite attempt to spread fashion news through articles and pictures; in the case of the latter, fashion news is carried to the general reader only incidentally through its association with other items of interest. A person who has not the slightest intention of accumulating information about the styles of the day "picks up," through his newspaper reading, fashion news which helps form his standards of taste and influences him in buying clothing.

Direct Fashion Information.—The most extensive and important sources of direct fashion information in the modern newspaper are found in the sections devoted to the advertisement of clothing. A survey made during the year 1927 showed

that about \$750,000,000 was spent for newspaper advertising in the United States during that year. Of this amount it was estimated that more than a fourth was devoted to spreading news concerning the style of the commodities offered for sale. In addition to this there is a movement on foot to make men more "style-conscious," which will mean that the volume of advertising for clothing will be appreciably increased.

"Announcements" from the famous Paris designers appear in the newspapers at short intervals of time. These may take the form of a description of the new models which are being presented the coming season, or they may be photographs of the models as they are worn by mannequins or well-known people. These announcements are usually given a position of importance in the paper so that they are sure to catch the attention of even the most casual reader. By reading the headlines alone, any one would be able to get a very good idea of what the latest and most fashionable styles are to be.

"ANNOUNCEMENTS." The rotogravure section of the Sunday editions of modern newspapers does its share to carry fashion news to the people. Every spring and fall the leading newspapers of the country devote an entire section to the display of the most outstanding models from the openings of the Paris dressmaking establishments. In addition to this, every week's rotogravure section contains some pictures of this sort scattered in with those of world news events. And as the Sunday paper has a larger circulation, especially in districts outside of the large cities, the importance of this medium for fashion news is very great.

Still another source of direct fashion information is the syndicated articles containing bits of fashion news from Paris which appear on the Woman's Page of every daily paper. The purpose of these is largely to acquaint the woman of modest income with the fashion trend of the day and to show her sensible adaptations of Paris models which may be bought in

the ready-made clothing departments of the stores which she patronizes.

Indirect Fashion Information.—Photographs and news items concerning the activities of socially or professionally prominent people are the two most influential sources of indirect fashion news that appear in the modern newspaper. What social leaders wear is generally described in connection with the accounts of their goings and comings, and this is read with great interest by the woman of meagre income. Photographs of society leaders or people prominent in the world of affairs indirectly acquaint the reader with the newest and smartest fashions. This has proved to be so powerful a force that merchants have stated time after time that their customers demand clothing like that worn by well-known people whose photographs they have seen on the society pages of the local papers.

WINDOW DISPLAY ADVERTISING. One hundred million dollars are being spent annually by retail merchants throughout the United States for window display advertising and a large portion of this is devoted to the advertising of clothing. According to recent reports, about 50% of the haberdashery sold is due to window displays and it is found that whenever a particularly good display is presented almost 100% of the passers will stop to look, a fifth of these becoming buyers.

The importance of this new form of spreading fashion news is very great. Many people who have not the time or inclination to shop around a store, take great pleasure in "window-shopping" during their leisure hours. Merchants who hope to bait customers by window displays put forth every effort to make them as attractive as possible and to out-rival those of other merchants. Clothing which is more up-to-date and more stylish than that displayed by other stores will attract more attention and, at the same time, more purchasers. So far as fashion news is concerned, any one who walks through

the shopping district of a town or city, and who gives even the most casual attention to the windows of the stores along the way, cannot help getting an impression of what is being worn and what the latest fashions are.

MOVING PICTURES. Few people realize how great is the power of the screen in diffusing fashion news. There are few villages of any size in America where moving pictures have not penetrated. What is true of America is becoming increasingly true of Europe. Isolated communities which physically have few contacts with the outside world now have contact through the moving pictures. The newspaper does not come with great regularity to these districts, and when it does, it is not widely read because of the illiteracy of the people. But moving pictures appeal to all and in many cases are the only form of diversion from the monotony of everyday existence. What appears on the screen is taken authoritatively for all phases of life and news of the world is gained almost exclusively from this source.

What is true of the small towns is equally true of the large cities. Many people form their standards of living from the pictures they see and unquestionably the styles portrayed make such an impression on the thousands who attend the cinema daily that when they go to purchase clothing they demand similar fashions.

TELEPHONE, CABLE, ETC. The telephone, telegraph, cable, and radio, all of which have come during the last century, have enabled fashion news to be broadcast more rapidly than was ever possible before. No longer does it take weeks for news to pass from one country to another. Fashion news, telegraphed and cabled from one part of the civilized world to another, makes it possible for a style to be adopted everywhere at the same time. And merchants can no longer rely on the outlying villages for discarding goods which did not prove

popular in the cities. A style, dead in New York, is dead everywhere.

Mass Suggestion.—The more excitement that can be aroused in regard to a new fashion, the more quickly will the fashion be adopted. Group action tends to paralyze the critical powers of an individual, with the result that he or she follows the lead, whatever that lead may be. If a new fashion can be launched quickly and in a widespread manner, and if its sponsors can surround this fashion with prestige, it will spread rapidly throughout the country, from the highest to the lowest classes. The weight of mass suggestion presses down upon the individual, stifles original thought and sane judgment, and sooner or later that individual becomes the victim of the crowd.

Because of the density of the population in a city news of all kinds spreads rapidly and it is easy to arouse excitement about any fashion there. The commercial interests are well aware of this psychological phenomenon and foster it all they can to assure a ready acceptance of a new fashion as soon as it makes its appearance on the market. A manufacturer, to be successful today, must flood the retail markets from coast to coast with written articles of a fashion as soon as its appearance has been heralded to the various communities. And if he can keep the shoppers throughout the country eagerly awaiting the news and appearance of a new style, he will stimulate constant buying and thus insure his success.

CHAPTER IX

THE RÔLE OF SEX IN FASHION

The extreme importance of clothes would disappear at once if the two sexes were to dress alike.

—HAVELOCK ELLIS.

It is a common belief that women alone are worshippers of fashion. Men laugh at them for their interest in dress and point it out as one of the weaknesses responsible for the title of "weaker sex." This, however, is largely a matter of living in glass houses and throwing stones. While the wearing of laces, bright colors, jewels, and cosmetics is considered effeminate today, in the past no such double standard held. Then, men usually surpassed women in the elaborateness of their clothing, and even today, among the savages and in many of the Oriental nations, the men are more highly decorated than the women.

In order to understand the relation of fashion to sex, one must understand the relative position of man and woman among civilized and uncivilized peoples. Nor is this adequate. To appreciate fully the relationship, one must glance at the higher animals to see what Nature has provided for the two sexes. By doing this, a clearer conception of the original function of clothing in relation to the sexes may be gained.

Display in Animal Life.—In all forms of life except human life, the male has been supplied with certain structures which are brought into play during courtship. These secondary sex characteristics, as they are called, serve no other purpose than attracting the attention of the female and winning her. The female is generally drab, while the male is conspicuously

decorated. His brilliant colors and plumage aid in courtship, while the drab colors of the female are protective in the sense that they allow her to become one with the surrounding environment. The beautiful tail feathers of the peacock, egret, or bird of paradise, are typically masculine characteristics, while the coloring of the female is subdued. The male scorpion, smaller and more slender than the female, is more brilliantly colored, especially during the spawning season when his coloring becomes brighter than at any time of the year.

Just as most people, civilized or uncivilized, show a tendency to ornament the head region more than any other part of the body, so Nature has made the heads of birds one of the chief seats of ornamentation. These, generally brightly colored, are ornamented with plumes, ear-tufts, beards, ruffs, and collars. These head ornaments, together with the tail feathers, enable the males to display themselves sedulously before the females.

Display of Strength.—Among the larger animals, it is true, the male wins the female more through show of strength and power than through actual display of physical beauty. This is well illustrated in the mating behavior of the dog, horse, stag, whale, seal, or reindeer. The stiff-legged gait, the rigid tail, and the erect carriage of the dog during courtship display his strength in much the same way as when he approaches an enemy. The male whale, in his attempt to attract the female, stands on his head, turns on his back, lashes the waves with his tail, and leaps up sportively above the water. In each case it is the male who shows off his natural equipment to the female, while the female shows a slight amount of fear and a tendency to withdraw.

Display Among Primitive Peoples.—The Maori proverb, "Let a man be ever so good-looking, he will not be much sought after; but let a woman be ever so plain, men will still seek eagerly after her," shows that among primitive peoples the male was the pursuer as is so largely true of animal life.

In his courtship man feels the need of some ornamentation in addition to what Nature has given him and the warrior's trophy soon came to be a powerful aid in winning the favor of the opposite sex. Savage beaux did all that they could to enhance their charms, whether by wearing a plug in the nose, ears or lips, or by weaving bits of colored glass into the hair. Many primitive peoples openly assert that they dress and array themselves primarily to win the love of their women, and the fact that ornamentation rarely occurs until the age of puberty seems to bear this out.

Primitive Men and Women.—While the men and women of primitive tribes are ornamented in most instances, there is no general rule that will hold for the differences which have occurred between the sexes. In some cases the women, in others the men, and in a few isolated cases, the two sexes have been equally adorned. Among the Obbo negroes, men wear aprons of skins while the women wear nothing but bunches of leaves; the men of the Monbuttoo negro tribes wear garments of bark which cover them completely from breast to knee while the women wear only a girdle of feathers. The men of the Indian tribes of both North and South America, as well as of most of the negro tribes, were more highly ornamented than the women. The standards of dress for the natives of the Admiralty Islands held that it is not good taste for young women to have more than a necklace or two as decoration, while the men were permitted as much ornamentation as they wished.

In other primitive races, exactly the opposite condition holds. Women of the Aino tribe are highly tattooed while the men remain unadorned, and among the Guiana Indians, female dandies are far more frequent than masculine ones. In other instances, little difference between the sexes may be noted. The men of the Patagonian tribe rely upon their female friends to adorn them and when this is done, they return the favor by adorning them in a similar manner. The natives of the Crees

Islands hold that women are on a plane almost equal to that of men and as a consequence, the amount of adornment of the two sexes is very similar.

Adornment and Civilization.—In general, the amount of adornment used by the two sexes varies with the degree of civilization reached. Among the lowest savages, the same rule holds true that holds for animals; the male is more highly decorated than the female. The order, however, is reversed as the people reach a higher degree of civilization and the men are willing to sacrifice personal adornment for the pleasure of having the women of their families outrival those of other families.

The explanation of this change lies in the relative position of women in nations of varying degrees of culture. When nations are war-like, the position of men is supreme and to the women fall all of the most menial tasks of the tribe. Under such conditions, the men are glorious in their attire, while the women are drab and little adorned. The passing on of the adornment to the women marks a transition from her position of inferiority to one of superiority within the home and equality within the tribe. This comes only when a nation settles down to an industrial form of life and when property rights belong to both sexes.

This state of affairs has been true of civilized as well as of uncivilized peoples. Until the present generation, the position of women has been inferior to that of men, and so long as the nations were primarily warlike their clothing reflected the degree of this inferiority. Following the Crusades, when most of the European nations became industrial, the order was reversed. For several centuries, men and women gave almost equal attention to dress and after the French Revolution, women took over the lead in all matters of clothing and personal adornment.

Masculine and Feminine Fashions.—A famous writer once said, "I like women's clothes because they are so absurd."

But few people stop to think that men's clothes throughout the ages have been equally frivolous and absurd, and that the "dandy" has been a familiar figure in each nation and in every age. At one time, the clothing of men and women was much alike and this was due to the fact that their lives were very similar. The men of the nobility, who were the arbiters of masculine fashion, had nothing to occupy their time and thoughts but the mad pursuit of enjoyment. Under such conditions, it is not surprising to learn that they spent a large portion of their time and wealth on clothing as a means of out-rivalling their companions.

During the latter part of the Middle Ages, trade and commerce grew to such a state that a wealthy middle class made its appearance in society, and men of this class, aping their social superiors, appeared at business in clothing which would cause a riot in the modern business world. With the overthrow of monarchical government at the time of the French Revolution, and with the coming of freedom to all classes, clothing for men for the first time in history became plain and sensible. Gradually the freedom which accompanies simplicity in dress led the men of all civilized nations to accept the type of clothing which Frenchmen had first adopted during the turbulent period of the Revolution.

Masculine Vanity.—At every epoch in history men have displayed a vanity in dress which has equalled that of the women. In ancient Egypt, jewels, towering headdresses, wigs, and cosmetics were used with equal frequency by members of both sexes, while among the Assyrians, men used such devices for beautifying themselves as painting the eyebrows, covering the hair with gold powder, and applying cosmetics and perfume. Young Greek and Roman men had equally effeminate fashions and in each case the work of the nation was done by slaves, so that the men would be free to spend their time in whatever form of pleasure they might choose.



"AN EXQUISITE"—OR A FOP OF FORMER DAYS
(G. W. Rhead, "Chats on Costume," F. A. Stokes Co., 1906, Plate IX, p. 128.)

In Europe as early as the eighth century there are records of dandyism. Extremes in masculine attire were very common, especially among the members of the Anglo-Saxon clergy. This was so great that the Council of Cloveshoe denounced them openly, declaring that it did not approve of "beaux among the bishops." The young men of the court circles of the day wore elaborately embroidered and jeweled garments, and their hair was long and heavily curled. Jeweled gloves, plumed caps, and fancy shoes completed the costume of the fashionably dressed man of the time. In the latter part of the fourteenth century, it is recorded that the Earl of Northumberland had sixty suits of cloth of gold, in addition to an immense wardrobe of less expensive garments, and that the Bishop of Ely had a complete new outfit for every day of the year.

English Dandies.—By the end of the Middle Ages, English dress was so absurd that it was almost impossible to distinguish one sex from the other. Henry VII was said to have gone to bed every night with his hands covered with gloves and a cloth dipped in essence laid over his face to improve his complexion. Hours every day were devoted to getting the proper shades of color on his cheeks and eyebrows. An historian described the dandy of his day thus: "He to whom dress is a religion, to whom stuffs are sonnets, cuts are lyrical, and tailors are the poets of their age."

Queen Elizabeth encouraged frivolous fashions among her courtiers. It was not at all an uncommon thing for men to wear corsets, earrings, lace ruffles, velvets, shoes with diamond buckles, and plumed hats. The effeminacy of their costumes was a direct outgrowth of effeminate behavior, for it was considered fashionable for noblemen to embroider, wind silk, string beads, and arrange the hair for their wives.

Muffs made their appearance in Puritan America together with many of the frivolous fashions from the French court. Cosmetics, perfumes, laces, jewels, curling irons, and lavish

embroideries all formed a part of the costume of the fashionable men of the day. Venice and other Italian cities also borrowed masculine fashions of a similar sort from the French court with the result that the men were asked by the writers of the day if they wished to change their sex altogether. Even in academic circles dandyism flourished to such an extent that one time the head of the University of Oxford felt it his duty to carry around with him in his muff a pair of scissors with which he could slyly snip off the curls of the undergraduates. When muffs were in fashion, the Dean of Gloucester carried his to the Cathedral and used it during the services.

Macaronies.—Dandyism reached its height in England with the formation of the Macaroni Club in 1772. This club consisted of a group of young noblemen who had returned from an extended tour of the Continent where they were much influenced in matters of dress by the younger members of the Italian nobility. The typical costume of the Macaronies consisted of hair dressed in enormous side curls with a large, knocker-like protuberance at the back of the head. On top of this structure was worn a tiny hat which was raised in salute by means of a tasselled cane. Short knee breeches, a white handkerchief tied in an enormous bow under the chin, short coat, two or more watches, silk stockings, diamond-buckled shoes, and plenty of cosmetics completed the costume. This club remained supreme in matters of fashion for nearly twenty years and had much influence on the masculine fashions of the day. Following it came Beau Brummell whose choice in clothing was as tasteful as that of the Macaronies was foolish and foppish. To him is largely due the credit for the establishment of simpler masculine fashions to replace the effeminate styles which had previously existed.

Reformers of Masculine Dandyism.—Philosophers and writers of each age bent their efforts to the task of reforming the dress of men, but usually in vain. Seneca wrote thus of

the men of his time: "Some of the manly sex amongst us are so effeminate that they would rather have the commonwealth out of order than their hair." "For a man to be fantastic and effeminate in attire," wrote Stobaeus, "is unpardonable. It is next to Sardanapalus's spinning among women. To such I would say, 'Art thou not ashamed, when nature hath made thee a man, to make thyself a woman?' "

The masculine fashions of the time of Queen Elizabeth brought forth much satire and criticism on the part of the writers of the day. The wasp waist was ridiculed thus:

What monster meets mine eye, in human show?
So slender waist with such an abbot's loin
Did never sober nature so conjoin.

Another writer showed his contempt for masculine fashions by saying: "No man is esteemed for gay garments, but by fools and women." Even the great Pepys, who in his own way was a great dandy, wrote thus concerning fashions of his day: "I wish that women would not be so set to make themselves fantastical," and of men, "No gentleman should dress as well as the dancing master." And yet in spite of such criticisms, reform in dandyism was not accomplished. It required more powerful and serious weapons, and these came in the form of war and necessity.

Dandyism and Leisure.—At one time there had been no necessity for men to work because they lived on the revenues of vast estates and depended upon serfs to do the work for them. The lives of the nobility were frivolous and, as a consequence, the fashions which they established were frivolous, too. Their main outlet for the desire for recognition came in clothing and, as a result, they spared no time or expense in their attempt to outrival the other men of the court circles. Under such conditions it is not at all surprising that there arose a tendency to exaggerations and extremes now looked upon as effeminate.



"RIDICULOUS TASTE, OR THE LADY'S ABSURDITY"

(G. W. Rhead, "Chats on Costume," F. A. Stokes Co., 1906, p. 260.)

Influence of French Revolution.—The French Revolution changed this state of affairs. When the people came into power, their hatred toward the nobility was so great that any sign of it was enough to arouse their fury. As a means of safety, the men as well as the women discarded the elaborate clothing of the pre-Revolutionary days and accepted the simple dress of the people. When Napoleon came into power, he attempted to revive the former elaborateness of masculine attire, but never succeeded to any appreciable extent. This was due partly to the fact that, once emancipated from the tyranny of fashion, men were unwilling to give up their newly discovered freedom; and partly because the Revolution had wiped out class distinctions to such an extent that the nobility was no longer looked upon as the most important source of fashion arbitration. The leaders of the wealthy middle class became the fashion leaders and they preferred to leave elaborate clothing to the women of the family, while they themselves assumed a simpler style. The frivolous court costumes, with the corset, dangling earrings, lace ruffles, and velvets disappeared and in their place came the dark, practical clothing of the modern period.

Standardization of Masculine Fashions.—Masculine fashions are rapidly becoming standardized and few striking changes are noted from year to year. The well-dressed man no longer attempts to attract attention to himself by his clothing; his aim is to conform to the standards held by the other men of his social class. Overdressing and exaggerations of any form are considered in bad taste, and to be tolerated only in the college boy who goes through stages of "show-off" clothing in much the same way as through different childhood diseases.)

Feminine Fashions.—Fashions for women have lagged behind those of men in brilliancy and elaborateness until very recent times. Usually there was a close parallel to be found

in the general lines of the clothing for the two sexes, with a tendency for those of women to be slightly less elaborate than those of men. Harmonious types of design appeared in each age and this added to the general picturesqueness of the costumes. When, for instance, the "hennin" was the fashionable head-dress for women, men wore large, curled, and powdered wigs. These were so enormous that it was essential for each person to ride in a separate carriage. During the last part of the seventeenth century, huge ruffs, tight bodices, corsets, jewels, and cosmetics were used by both sexes with equal degree of frequency. The only real difference was to be found in the fact that the men wore knee breeches while the women wore skirts.

In France at the same time the military costume consisted of a full skirted coat, a sash with huge bow in the back, a wig with long curls and a plumed hat. A casual observer could easily mistake the French soldier of the day for a lady of the court. When women wore the pannier skirt, the breeches of men were stuffed out so far on each side that in England, temporary seats had to be erected in the House of Parliament to allow the nobility to sit down. Even as late as the nineteenth century, when the hour-glass figure for women had returned to favor, men wore a kind of corset-belt to compress the waist-line. At a slightly later date, trains having made their appearance, the coats of men became longer; when women wore full sleeves, gathered into the armhole to produce a puff, men's coats had a similar style of sleeve. [Even now, the dress of men follows the dress of women so closely in general lines that when feminine skirts become short, masculine coats become short also.]

Position of Woman and Fashion.—The relative position of woman in society has greatly influenced the degree to which she has indulged in personal ornamentation. In a warlike nation, whether one of primitive or of very highly civilized peoples, she was degraded according to the degree to which the nation

indulged in warfare. When it became industrial and agricultural, her position at once rose. Among the warlike nations of ancient Greece and Rome, or the European nations of the Middle Ages, the woman's main purpose in life was to produce a nation of warriors. But as the nations turned their attention to the arts of peace, the position of woman was elevated to such a degree that she is now almost on an equal footing with man.

So long as her position was inferior to that of man, and so long as her sphere of activity was limited to the home, her dress was simpler than that of her lord and master. When women emerged from the home, feminine dress took on the elaborate form which characterized the clothing of men. The individual was then judged in relation to the other women of her social status, and at once dress assumed the importance of displaying to the world a woman's social status and the status of the household to which she belonged.

French Revolution and Feminine Fashions.—Men freed themselves from the tyranny of fashion during the period following the French Revolution. Why did the clothing of women lag behind in this respect? For a time, it is true, during the stormy days of the Revolution itself, the clothing of women was as simple and as sensible as was that of men. But, with the restoration of law and order, women returned to the elaborate dress of the pre-war days.

The solution to this problem lies in the effect of the Revolution on the two sexes. The status of women remained unchanged while that of men was completely altered. The wiping out of fortunes made it impossible for men to continue leading lives of ease and luxury. It became imperative for them to enter the world of affairs, and with this changed status came a changed outlook on life as well as a change in clothing. No such thing occurred in the lives of women. They remained in the home as before and no new tasks were imposed upon them. On the contrary, the invention of machinery and the introduction

of new forms of manufacture led to such a lightening of woman's work in the home, that she was no longer a household drudge. Increasing freedom from household tasks has enabled women to take an interest in affairs outside of the home to an extent never before possible.

Work of Modern Women and Fashion.—The effects of this emancipation of woman from household drudgery have influenced both men and women in their attitude toward her clothing. That is, the perfect housewife is no longer the ideal of the people. Pride in weaving, baking, cooking and sewing has ceased to offer an outlet for the natural desire to be looked up to and respected. Therefore, women who can no longer gain recognition through perfect management of the home, now turn to fashion.

Formerly, extremes in fashion came only when men and women had no other means of self-distinction, and these occurred with equal frequency in both cases. In the past the women of the nobility and of the wealthy bourgeoisie families had no other outlet than dress for the desire of recognition. All of the work of the household was attended to by servants, and every man's ideal was to provide so bounteously for his family that his women would never have to do more than amuse themselves. During the Middle Ages when the knights went out in quest of fame, the women were supposed to remain at home with their embroidery. In times of peace, the men of the upper classes turned their attention to the pursuit of culture through study at the universities or different centers of learning which had sprung up throughout Europe. Women were excluded from these as they were from warfare and adventure.

When men were placed in a similar position of inactivity, as was true of the courts of Queen Elizabeth and of the French nation before the Revolution, they went to as great extremes in dress and were as great slaves to fashion as the women. When dress was the only outlet through which the craving for

distinction could find vent, they used it to such an extent that they will go down in history as the greatest fops the world has ever known.

Individuality in Feminine Fashions.—Since women have had freedom to develop their individualities, their dress has lost some of the element of exaggeration. The women of the Renaissance in Italy were given an opportunity for culture in a manner quite incompatible with the age. Among the upper classes, their education and personal freedom were almost equal to those offered to men. And history relates that there were no extremes in feminine fashions of that period. Although the Renaissance culture spread to northern Europe, there it was limited to men. As a consequence, women sought a different outlet for self-expression and fashions ran riot among them.

Here and there are exceptions. Immediately after the World War, for example, feminine fashions, especially in the European nations, went to great extremes. Scanty dresses with low-cut necks, short skirts, transparent materials, bizarre color combinations, cobwebby stockings and an excessive use of cosmetics all indicated that women of marriageable age were making an effort to become attractive to members of the opposite sex. But this was merely a form of post-war reaction, and has been gradually disappearing. It therefore is not indicative of the general trend of feminine fashions of the present age.

Women's Dress and Wealth.—Whenever an hereditary leisure class has been developed, women have revealed through their dress the family's economic status. This tendency is seen among many of the primitive tribes where the women who belong to the wealthier families are more fully covered with furs and oils, with bracelets and anklets, or with coverings of skins, than are the poorer women. Civilized nations have resorted to the same methods of economic display but never to the degree that they do at the present time. Masculine clothing has be-

come so conventionalized it can no longer display the pecuniary status of the wearer. Feminine clothing must consequently assume this rôle. For that reason many men are willing to have the women of their families spend unreasonable amounts of money on expensive clothing and they encourage them to have unnecessarily large wardrobes in order to "outdress" other women. Indirectly, the financial status of the man is displayed in that way and he gains satisfaction which has been denied him by his own simple dress.

Men's Life and Clothing.—Women's dress lagged behind that of men in its progress to a sane and sensible form because necessity did not force a change. In ancient times, men wore heavy, voluminous cloaks. The warriors found these impractical, and leg coverings made of strips of leather appeared. From these have evolved the modern trousers. To this new form of clothing was added ornamentation and the colors were often light and perishable. When circumstances forced men into the world of affairs, they assumed a more practical costume. Women have clung to the traditional forms of feminine attire until recently, when changes in their mode of life have forced them to adopt simpler and more sensible styles.

Influence of World War.—It was not until the World War that society as a whole gave its sanction to women's entrance into the world of affairs. Since then women by thousands have been entering fields which formerly were open only to men, and they are no longer looked down upon as socially inferior beings. Every year, an increasing number of college graduates and debutantes are taking "jobs," not because of necessity, but because they desire the freedom and independence which will follow. As a result, the age-old prejudice against the working woman is rapidly disappearing and in its place has come recognition and prestige.

— This emancipation of women has affected feminine fashions

in much the same way as the French Revolution affected masculine fashions. As necessity has demanded a simpler and more practical form of clothing, each year, clothes for women are becoming more sensible. One by one, in spite of the thundering of the moralists, the heavy, over-trimmed hat, the elaborate coiffure of puffs and "rats," the tightly laced corset, the long heavy skirt with its numerous petticoats, the shoe too small for the foot, and the tight bodice have disappeared. Throughout the civilized world women are rapidly emancipating themselves from the tyrannical forms of dress imposed for generations to keep them "feminine," and are seeking a freedom which has been denied them since the beginning of time.

Survivals of Primitive Adornment.—Survivals of primitive ornamentation in feminine dress attest the fact that the clothing of modern women has not yet been completely emancipated from the tyrannical rule of fashion. Since the last war they have started to follow in men's footsteps, but because they are over one hundred years later in making the start they are not yet so far on the road.

By cut, material, and ornamentation the clothing of men and women used to display the economic and social status of the wearer. Today, conformity in the style of men's clothing has eliminated the display element almost completely, and among the well-dressed women crude display has given way to more subtle forms which are often not recognizable as such. The lady of high degree is no longer marked by the amount of clothing she wears and the mass of jewels, feathers, and artificial hair which she can pile on herself. No matter what her position or wealth, the well-dressed woman strives for elegance through simplicity, and the garment which relies upon workmanship, fineness of line, and exquisite material is the one which is considered to be in the best taste. Perfect grooming demands that there be no ornamentation or display of any sort, and even the artificially restricted figure has been replaced by the natural one.

Color Survivals.—Bright colors, which have always been found in great profusion in the clothing of uncivilized or semi-civilized peoples, have disappeared almost completely from the clothing of men and are rapidly disappearing from the clothing of women. At one time, blacks, greys and browns were limited to the clothing of the poorer classes, while the wealthier members of society, who could afford to pay for expensive dyes, wore colors as bright and gaudy as the sumptuary laws of the nation would permit. Through necessity and the conservative taste of Beau Brummell, men discarded brilliant colors and accepted the more serviceable dull ones. Tailors and clothing merchants have made almost annual attempts to bring back color to masculine attire, but with little success. The college boy may wear bright ties, socks, scarves and hatbands, and the golfer may wear bright sweaters and socks. In other phases of masculine life, bright colors are considered in bad taste and are, as a consequence, tabooed.

Feminine Color Fashions.—Women are fast following the men's example. Each year an increasing number of well-dressed women wear dull colors. The dark, sensible, business garb of the professional woman is setting the standard for the daytime garb of the woman of leisure. Bright colors still survive in evening clothes in contrast to the black which good taste demands that men wear. There is a tendency, however, for black, once worn almost exclusively for mourning, to replace the bright shades in feminine evening attire. Dressmakers annually attempt to introduce it, although it has never been universally accepted by women as it has been by men. In this respect, women are lagging behind men in their emancipation from primitive forms of ornamentation.

Survivals in Adornment.—Primitive peoples have always used ornamentation to attract attention to the parts of the body which were especially beautiful. Civilized usage of feathers, laces, and jewels have served the same purpose. At one

time it was not at all an uncommon thing for men to be more highly ornamented with these accessories than women, but well-dressed men of today scorn these as being "effeminate." The only survivals permissible are a signet ring and a small flower for the button-hole. Women, too, are discarding the profusion of flowers, laces, and feathers which appeared on their clothing a generation ago. This advance has been so rapid in the last few years that the ostrich trade is almost dead, and the French government has appealed to its most influential dress-designers to bring truly feminine garments back into vogue so as to save the national industries which catered to fashions of that sort.

Cosmetics.—The use of cosmetics is a survival from the earliest days. Throughout the ages, from the most primitive to the most civilized peoples, painting of the face and hands has reached a high stage of development. Men and women indulged in this art, and to it was frequently added the use of perfume. Truly masculine men no longer resort to these aids to beauty. With women, on the other hand, the case is different. Paint, powder, and perfume are used today almost as much as in the days when the courts of France reached the height of their frivolity, and often with less skill than is displayed by many of the primitive tribes. Finger-nails are as brilliantly colored and polished as they were in many of the Oriental nations centuries ago.

Simpler Clothing.—And yet, in spite of these survivals from the fashions of past ages, the women of western nations are making rapid strides in their advancement to simpler, more artistic, and less harmful forms of clothing. Considering the time since the emancipation began, their advance has been phenomenal and far greater than the relative advancement of men. To men is chiefly due the credit for woman's long subjection to fashion. She was forced into a state of idleness and the only relief from the boredom which followed came through

the medium of clothes. When her dress grew frivolous and extreme, she was laughed at, pampered, and sometimes even encouraged. Men designers fashioned her clothes for her, and as the feminine ideal of the ages has always been helplessness and dependency, they designed clothing which would bring out these qualities. When the necessities of war forced her out of this position and she experienced the pleasure of freedom for the first time, no amount of pleading, coaxing, threatening, or scorn could induce her to return to the feminine fashions of past generations.

Conformity to Standards.—Since the beginning of time men have laughed at woman's slavery to fashion and this conformity to what others are wearing is often pointed out as one of the main points of feminine inferiority. Whether this ridicule is justified is certainly a debatable question. Men, supposedly, do not care how they dress or what others think of their clothes, yet masculine attire today presents evidence of a degree of conformity which surpasses that of the feminine sex. Many say, however, that masculine conformity never occurs without a feeling of resentment, while feminine conformity is accompanied by satisfaction. That is, while men conform because they cannot help it or because they see the advantage to be gained by so doing, there is always an inward feeling of rebellion. Women, on the other hand, it is alleged, do not feel the same resentment, but rather glory in the fact that they are like others.

Masculine Summer Fashions.—Be that as it may, masculine slavery to convention is nowhere more apparent than in the hot-weather dress of American men. Many movements have been started to introduce a sensible hot-weather costume in place of the heavy coats and stiffly starched collars which they now wear. But these efforts have been in vain. In Baltimore several years ago a dress reform advocate tried to start a "Thousand Comfortable Business Men in Knickers" movement, and

on the strength of this agitation, a local firm sold nearly three thousand pairs of knickers in two days. But it ended there. The men did not appear at business in these knickers and the whole point of the movement was therefore wasted.

During the last summer in New York City, a campaign was launched to introduce a comfortable masculine blouse for hot weather wear. It was to be made along the lines of the Russian peasant blouses and would be not only picturesque but also comfortable. A few extremists and male mannequins appeared in the new costume, but the rest of the masculine world looked on in fear and amazement. They seemed to prefer the discomfort of their traditional garb to the possibility of ridicule if they should adopt a radically different fashion.

Women, on the other hand, have shown time after time their willingness to discard traditional forms of clothing. In the last generation alone, many radical changes have occurred and most of these have been willingly accepted. While it took nearly ten years for the fashion reformers of America to get women to accept shorter skirts than ladies had worn for centuries, the reform was finally brought about. New styles of hats, hairdressing, corsets, shoes, and underwear followed with great rapidity, and within an incredibly short time, considering her centuries of bondage to fashion, woman was a reformed creature.

CHAPTER X

THE RÔLE OF AGE IN FASHION

Seest thou not what a deformed thief this fashion is? how giddily he turns about all the hot bloods, between fourteen and five-and-thirty?—"Much Ado About Nothing."

Youth rules the world today and in no phase of life is it more apparent than in fashion. To understand the relation of fashion to age, however, one must know something of the attitude taken by various nations throughout history, toward the young and the old. This will not be easy because only casual mention is made in history and literature of these phases of life. In, and of, itself this is a very significant fact, showing the scant attention paid to these ages in earlier times. It has only been within the last century that all ages have come in for their share of interest and attention.

Parental devotion throughout the ages, among both civilized and uncivilized peoples, has been displayed rather irregularly. The child has suffered at the hands of the adult. In the presence of danger it was not at all an uncommon thing for mothers to desert their children in an attempt to save their own lives. In times of warfare and famine, infanticide and cannibalism were commonly practiced. Among some of the most highly civilized peoples of the past the sacrifice of children to the gods was practiced.

Attitude Toward the Aged.—Inhuman treatment of this sort was not limited to children. The sick and aged who might prove to be handicaps to their families were usually done away with. In times of war, individuals who were unable to look

after themselves were generally left behind to suffer at the hands of the enemy. When a country was besieged by famine, the aged were done away with first and following them came the sick and children.

Female Sacrifice.—When a human sacrifice was made, it is interesting to note that a distinction was made between the sexes. Because boys at a later time could be warriors or leaders of the nation, every effort was made to preserve them at the expense of their sisters. Girls, therefore, were always the first to go and boys were sacrificed only in times of greatest stress. Much the same attitude was taken in relation to old women. With their period of fertility and general usefulness past, they were no longer of value to the nation as were their husbands, who could still take part in public affairs and instruct the youth.

Attitude Toward Children.—With the development from militaristic to industrial life, the treatment of the children and aged was mitigated. The further a nation departed from military ideals, the higher became the status of these ages and the greater the degree of freedom. Even down to the time of the Industrial Revolution in England, however, parental authority was so absolute that a child was expected to stand or kneel in silence before his parents. He might not sit or speak without first receiving permission to do so. The formality within the family was so great that “Madam” and “Sir” were always used in prefix to “Mother” and “Father.” Even today in European or Eastern nations the attitude of comradeship in place of parental despotism has not yet been adopted.

In America the freedom granted the younger generation has reached a height unheard of before in the history of the world. No longer is the child in complete subjection to his parents. He is looked up to and respected, and every effort is made to make his childhood a happy one. The freedom granted the child in this country has to a large extent been responsible



SECOND QUARTER OF SEVENTEENTH CENTURY, GERMAN

The use made of foreign possibilities in style for the infant's clothes is characteristic. (F. A. Parsons, "The Psychology of Dress," Doubleday, Doran & Co., p. 155.)

for his development and also for the fact that innovations and inventions of all sorts originate here rather than in the custom-bound nations of the East.

Status of Child and Fashion.—Fashions have at all times been faithful reflectors of the general status of the child. Among primitive peoples who live in warm climates, the children as a rule go about completely naked except perhaps for a necklace or loin cloth. Beginning with the age of sexual maturity, decoration appears in great quantity for the first time. When the child reaches the age of adolescence, recognition of the passage from childhood to maturity is marked by initiation ceremonies. A boy is given the rights and privileges of the tribe on that occasion and the painting, tattooing, scarification, and mutilations then carried out are a symbol of his new position. Girls pass through similar ceremonies, generally connected with their marriage, when dress and ornamentation are assumed for the first time.

Old women, in almost all primitive tribes, practically give up ornamentation of their bodies and allow themselves to become hideous, dirty, and slovenly. This is true also of men, but to a far lesser degree. So long as the men are able to continue with the work of the tribe, and so long as they can maintain positions of importance among the other members of the tribe, personal appearance is of prime importance and they cannot afford to let themselves lose interest in it as the women do.

Among Primitive Peoples.—The sartorial customs of some of the primitive tribes will serve to illustrate how closely fashions are related to age. Among the Kaffirs, the marriageable youth can be recognized by the way he wears his hair. All but a wooly portion on the crown is removed and this is trained in a circular form. The rest of the scalp is liberally smeared with fat and ochre. A cone-shape erection of hair is the legitimate

symbol of wifehood among the Zulu women, and cannot lawfully be worn until after the marriage ceremony. The blackening of the teeth is a favored form of decoration among the Pelew Islanders and natives of New Britain, and this occurs when the boys and girls reach a marriageable age. Among the Tucullies, the older people of the tribe completely neglect the ornamentation of their heads while the young people take great pride in devising novel methods of hair arrangement.

Among civilized peoples from the earliest ages up to the present, the period of life in which fashion has ruled with the firmest hand has been the time of sexual maturity. Clothing for children usually followed the fashions of adults, except that it was less costly and less highly ornamented. No need for fashions for old people was recognized. It was customary to effect a compromise by modifying the fashions of the day with fashions of the period when the wearer was young. Even now when fashions change so rapidly that several distinct cycles make their appearance during the lifetime of one person, the same tendency is commonly held to.

The Child a "Little Man."—In the past the child was looked upon as a "little man" in his physical, mental, and moral development and this led to duplicating in his life the different phases of adult life. Fashions in dress followed this general rule so closely that the child was a perfect replica of his parents.

Pictures, portraits, and historical references to children have in the past been rare. However, there are enough from the nobility class to enable us to get a good idea of what the youthful fashions of former generations were. Children of the ancient world were simply and sensibly clothed, so as to allow freedom for bodily development. But with the growth of chivalry in the Middle Ages, the little boys of the court, who served as pages and who were much pampered and fussed over by their elders, were elaborately costumed in fashions exactly like those of the knights. Ruffles, laces, feathers, jewels, velvets, and cosmetics



JUVENILE MONSTROSITIES

(George Cruikshank, "Cruikshankiana," Ed. Lumley, London, Print 5.)

all belonged to their everyday costumes. The girls were dressed almost exactly like their mothers, even to the point of wearing huge hennin headdresses.

Artificial Forms of Dress.—During the reign of Queen Elizabeth, the dress of children was as artificial as that of their elders. Little girls wore tightly laced corsets, long heavy skirts, stiff bodices, and high, well-starched neck ruffles. The clothing of boys was equally foolish and gave little or no chance for physical development. In 1527 an inventory of the clothing of an eight-year-old illegitimate son of Henry VIII shows that he possessed robes, gowns, coats, cloaks, shoes, slippers, jewels, and furs in such profusion and of such value that they rivalled the wardrobes of many of the noblemen.

Portraits of small children of the seventeenth century show that a child of two wore heavily brocaded garments made in the tight-bodiced, hooped-skirt fashion of the day. A starched ruffle was worn around the neck and elaborate lace ruffles appeared on the front of the dress and at the hands. This type of clothing continued to be in vogue for children so long as it was the accepted fashion for adults.]

In Early America.—Even in America during the early days fashions for children of wealthy parents were like those of their parents. Girls of five and six were dressed in décolleté costumes, with stays, ruffs, ribbons, puffs, and artificial flowers. The dress of little boys was very similar to that of little girls. Until the age of six they wore petticoats to their shoe tops, when suddenly they were put into the costume of a cour-tier with periwig, cocked hat, and sword. Laces, satins, jewels, and cosmetics completed their wardrobes. It is recorded that it was necessary to keep boys' heads shaved all the time in order to permit them to follow the fashion of wearing a wig. Up until the end of the nineteenth century, many boys and girls of seven years of age wore corsets and these were often so tight that

the child had to raise his arms over his head while someone pulled the corset strings until the fashionable waist line had been attained.

Influence of Philosophers.—The philosophical writings of John Locke of England and Jean Jacques Rousseau of France gave new impetus to efforts to understand childhood. In his "Thoughts Concerning Education," Locke stressed the principle of "a sound mind in a sound body," and pointed out that in order to attain the sound body, clothing should be of first consideration. The body of the child was to be free from all restraints in order to allow for proper development through different types of exercise.

At a later date, in France, Rousseau voiced much the same doctrine. In "Emile," his famous essay on education, he expressed his views concerning the type of clothing he considered best suited to childhood development, as follows: "The limbs of the growing child should be free to move easily; there should be nothing tight, nothing fitting closely to the body, no belts of any kind. The French style of dress, uncomfortable and unhealthy for a man, is especially bad for children. The best plan is to keep children in frocks as long as possible, and then to provide them with loose clothing, without trying to define the shape which is only another way of deforming it. Their defects of body and mind may all be traced to the same source, the desire to make men of them before their time."

New Understanding of Children.—As a result of writings of this sort, there arose a sympathy with and understanding of childhood that had never existed before. Enlightened parents as well as educators began to turn their attention to the correction of the mistakes which they had formerly made in dealing with children. Reforms in juvenile fashions were slow, but little by little, simple, unrestricting types of clothing took the place of elaborate, artificial styles. No longer did the child

resemble a "little man." Freedom from restraint became the keynote of his attire and as a result his clothing took on a more sensible form.

Victorian Era.—During the reign of Queen Victoria of England, simplicity and moderation in children's clothing for a time gave way to the elaborate forms which were characteristic of the earlier days. The child was once more dressed in clothing which closely followed the general lines of that for adults, and it seemed as if the pendulum had swung back. In the year 1876, an American newspaper account of a child's party gives evidence of the return to types of dress closely resembling those of the seventeenth and eighteenth centuries.

Extravagant Juvenile Fashions.—"At a juvenile party lately given in Brooklyn, New York, by a lady aged eleven years," runs this report, "the extravagance in dress could not, it is said, have been exceeded even by adult ingenuity. The hair, dressed in the latest style, was frizzed, puffed, powdered, and adorned with flowers. Four-buttoned white kid gloves were generally worn; while French kid boots, matching the dresses in color, encased the feet. A little girl of seven years was dressed in a rose colored silk, trimmed with point appliqué flounces, and covered with gold and gems, which brought the cost of the outfit up to about \$7,000. The young gentlemen of from nine to fourteen were usually arrayed in blue dress coats, light pants, and in lavender neckties, with the most dazzling profusion of rings, seals, and watch-chains. The hair of the elder youths was parted in the middle, and worn in long floating locks. . . . The coquette of twelve and the effeminate dandy of fourteen are apt to suggest painful visions of a coming race of men and women without strength of mind and muscle, and with every spark of youthful vitality and freshness prematurely driven out by the training to which they have been subjected."

Influence of Modern Educators.—Today, fashion designers are accepting the teachings of modern educators to such an extent that fashions for children embody all of the features which they held essential to proper physical and mental development. Loose, free garments with a minimum of restraint are found everywhere and any tendency toward elaborateness is considered in bad taste. Whenever possible, of course, designers of fashions for children try to follow the general trends seen in fashions for adults so that the child's costume will not seem incongruous with those about him. The use of details from the dress of grown-ups gives the child the satisfaction of feeling that he is not in a class by himself, but like his elders.

Economic Display in Children's Clothes.—In spite of the modern changes which have occurred in fashions, parents still use the clothing of their children to display their own economic status, and their desire to have their children better dressed than other children is often very apparent. By the use of hand-embroidered and hand-sewn garments of light, perishable materials, and by the constant replenishing of the wardrobe, the clothing of the child shows that the family is able to provide generously for all members, from the youngest to the oldest.

¶ The period of youth, which extends roughly from the beginning of adolescence to the onset of maturity when the individual settles down to business and home responsibilities, is the time of life when fashions assume a position of paramount importance. This has been true throughout history but never to such an extent as now. In the past, young people were so strongly held in check by their parents that until a girl married or until a boy entered business, there was little opportunity for freedom in the selection of clothing or anything else. Today, the adolescent guides his life as he thinks best and the spirit of youth is nowhere more dominant than in fashions. So true is this that manufacturers definitely cater to youth.

"Photoplay Magazine" Study.—In 1922, *Photoplay Magazine* conducted an investigation to determine to what extent the age factor influenced selling and advertising. This first thorough attempt to investigate the problem brought to light many important findings.

Girls of today start to buy clothing for themselves when they go to high school, and from then on personal preference determines their selections. About 50% of these girls shop alone, without any guidance or aid from their parents. Young men begin at approximately the same age and their tastes alone are taken into consideration in the purchase of their clothing. The percentage of buyers of clothing was computed with regard for the age of the buyer and this brought out the following results :

55% of the buyers of dress goods are under thirty
53% of the buyers of ready-to-wear are under thirty
61% of the buyers of underwear are under thirty
65% of the buyers of hosiery are under thirty

Even in the purchase of piece goods, which formerly was left entirely to the woman of mature years and experience, youth is now playing an important rôle. In the past, young girls had to rely on dressmakers or the older women of their families to make up their clothing for them, and with this came dependence upon them for the selection of materials. Today, with the simplicity of clothing and the aid of the paper pattern, the girl buys the material for her dress and makes it herself. In addition to this, the young woman of from eighteen to thirty often accompanies her mother on shopping expeditions and influences the selection of materials.

Statements from Dealers.—A few statements from leading American merchants and manufacturers will show how great is the stress on the appeal to youth, and how dominant a force youth is in the establishment of present-day fashions.

"The secret of the rapidly increasing vogue of our styles," says

Mr. Moscowitz, manufacturer of Miss Manhattan Clothes, "has lain in the emphasis of our appeal to youth.

"We do not make, as a rule, sizes larger than misses' twenty, and yet our modes are continually demanded by women all the way up to size forty, and at times ladies' sizes forty-two and forty-four. Make no mistake about it—it is the younger women who are setting the styles.

"Experience has taught us that to capture the interest of the younger generation, to persuade them that our garments and our styles are deserving of their adoption, is all the battle won."

Russell Brown, Advertising Manager of Lord & Taylor, New York City, says:

"The influence of younger women on the sale of dress goods and wearing apparel, and their eager influence in style generally is so great that it is seldom we prepare advertising which has to do with wearing apparel that we do not take them definitely into account.

"Not alone do they make up an important market in themselves, but their influence in introducing new styles and modifying the older ones is always of paramount importance."

In Providence, R. I., Mr. Curley of the Sheppard Company reports that:

"Fifty per cent of the hosiery is sold to the 18-30 group. The younger element buys freely of anything that is novel. They are quick to react to style and fashion."

Mr. Smith, buyer for MacWilliams, Wilkes-Barre, Penna., says:

"Girls as a whole are more up-to-date than their mothers and usually dominate a sale; they want better clothes than their mothers ever thought of buying and you wonder if the mothers can afford them. They buy \$2.50 stockings where their mothers would buy \$1.00 ones."

Periods of Youth.—While it is true that youth dominates present-day fashions, there are times within this period when the appeal of fashion is strongest and when dress assumes a rôle of very great importance. Youth may be divided into four

ages on the basis of the interests and appeals which dominate each. The Narcissistic Period, extending roughly from eighteen to twenty-two, in which the interest of the individual centers almost entirely upon himself; the Period of Courtship, in which preparation for marriage and romantic home-building are problems of first consideration; the Period of Home-building, when practical home considerations replace personal interests; and finally the Period of Young Motherhood, when the needs of the child must come first in the attention of both parents.

The period of early youth, including the Narcissistic and the Courtship periods, is the one in which the emphasis on clothing is of greatest importance. At no other time in life does the problem of dress become so all-absorbing, and at no other time is the individual so willing to sacrifice comforts and necessities for the satisfaction of being fashionably garbed. With the exception of the bare necessities of life, everything which the individual buys goes to the enhancement of personality. The commercial interests are so well aware of this that they cater specifically to youth in that period of development. Anything which will add to the charm of appearance is eagerly accepted, no matter how impractical or extravagant it may be.

After Marriage.—After marriage, interest in fashion is often forced to give way to the more practical needs of the home. This is especially true when the financial condition of the family is limited. If there is little financial pressure, the young matron and husband continue to be interested in and dominated by fashion, but often to a lesser degree than before matrimony. In many of the European countries where freedom in decision in personal matters is not given so long as the child remains under the parental roof, a different attitude toward fashion exists. The young matron, who experiences for the first time the pleasure of personal choice in clothing, is far more dominated by fashion than is the young unmarried girl whose mother selects her clothing for her. The period of youth in which

fashion rules is merely put off until the time when freedom of personal selection may be attained.

Appeal to Youth.—Merchants and manufacturers are so well aware of the fact that youth's most absorbing problem is that of personal adornment, they not only design what they know will appeal to young men and women but they also make these articles well within their financial reach. What youth craves most is fun, dancing, sports, romance, and, above all else, beauty and admiration. The practical has little appeal. Youth lives in today and allows tomorrow to take care of itself. Fashions which are to appeal to the young must stress these qualities to the exclusion of all else.

Emphasis on Youthfulness.—The names of many of the ready-made garments stress the fact that they are made for youth and that they cater to its desires. "Prom-Girl Fashions," "Miss Manhattan Styles," "Marylin Clothes" and "College Club" are a few of the well-known trade names of clothes designed primarily for young women. In his advertisements, the clever merchant does not stress the practical, but devotes his entire appeal to the quest for personal beauty. A New York manufacturing company, the House of Youth, advertises one of its garments thus: "ELENA. In this gorgeously befurred, lavishly embroidered three-piece suit, Youth will trip on her way to one knows not what delightful tryst."

Fashion books and patterns of today are also catering almost exclusively to youth. In the past the entire emphasis was on styles which would appeal to the young matron, and all other ages, from youth to old age, were completely ignored. They had to take the standardized pattern intended for the young matron and adapt it as well as they could to meet their own needs. But today each age is coming into its own and patterns are being made to suit not only the age but also the figure. All of the fashion journals and pattern companies devote attention both to the child and to the "woman past forty."

An attempt is made to design styles which will follow in general outline the fashions of the day, but which will at the same time embody features which are suited to different ages.

Grandmothers.—Grandmothers of former generations were supposed to be past the age for caring for anything beyond the narrow limits of their homes and families. They were not expected to be interested in the fashions of the day, but were expected to accept the conventional dress of the "old lady" which consisted of somber black silk with lace collar and cuffs, a shawl over the shoulders, a cap on the white curls (for it is tradition that grandmother's hair is white!) and a cane to help her get around without mishap. Even though the grandmother might be in the early forties, she was supposed to accept the traditional fashions for women of her status. If she continued to wear clothing like that of the younger women of her day, if she preferred colors to black, a hat to a cap, and if she used a slight amount of powder and rouge on her cheeks she was looked upon suspiciously and eyebrows were raised in question as to whether she was all that a lady should be.

New Attitude Toward Old Age.—But times have changed. With the new attitude of toleration toward the child has come a new attitude toward old age. No longer is a woman looked upon as old as soon as her first grandchild makes its appearance in the world. She is only as old as she feels, and so long as she is physically able to keep up-to-date and do what other women do, the ethics of the matter are no longer questioned. She may continue to do what she did as a younger woman and she may even take up youthful pastimes and pleasures without being frowned upon.

This new attitude has had a great influence on the fashions of the woman past forty. Manufacturers and designers all go on the principle that American women are young, regardless of their actual age, and they refuse to surrender the aspect of youth in designing clothing for them. And the woman of

advanced years does not favor matronly styles. She frankly and openly favors fashions which embody the charm of youth in both color and line.

"Flapper Grandmothers."—In place of the typical grandmother of the past has come the "flapper grandmother" who bobs her hair, rouges her cheeks, wears dresses up to her knees, smokes cigarettes, plays golf and tennis, and rides in an airplane whenever the opportunity presents itself. She wants to "dress like the rest of the girls," so instead of patronizing stores which cater to women of more mature years, she buys her clothing where the eighteen-year-old flapper buys hers. Her hair, even though perfectly white, is cut like her granddaughter's and her eyebrows are shaped in a delicate arch. Dieting has kept down her flesh, while Turkish baths and massages have kept her skin looking firm and smooth. Observing her at not too close range, one might easily take her for a woman half her age.

"Grandfather Dandies."—"Grandfather dandies" have been in existence since the beginning of time. There have always been some men who were unwilling to accept the fact that age had crept upon them and who insisted on being "like the boys." People smiled on them in pity and amusement, but no one ever questioned their morals. In their clothing they refused to accept the fashions of men of more mature years, and insisted on wearing the styles of young men. When colored suits and bright, conspicuous vests were in fashion, the old dandies often outrivalled the young ones. Today, with the standardization of masculine clothing, there is little opportunity for this. The only real difference between the appearance of a man of this type and that of other men his age is shown by the fact that his appearance is more spruce, more carefully groomed and more meticulous in every detail, from color harmony to line of cut.

The Two Fashion Principles.—The two ruling principles at the basis of fashion, the desire for conformity with the social group and the craving for social recognition, ^{never} display themselves differently and with varying degrees of intensity at the various ages of life. While it is true that both exist side by side in the same individual, one is sure to dominate the other. Which it will be depends largely upon the age and mental development of the individual.

Youth, especially, shows a strange mixture of these tendencies. At one time conservative, at another radical; now venturesome, now cautious. Youth is a combination of contradictions which can hardly be fathomed with even the keenest knowledge of human psychology. When the child first begins to emerge from childhood to youth, slavish conformity, fear of social disapproval, and extreme caution characterize his behavior. At this, the "Awkward Age," as it is generally called, self-consciousness reaches a height never before experienced. The physiological and mental changes occurring at this time bring about an emotional strain that causes the person to want to be as inconspicuous as possible. It is the time of life when appearing different from one's associates is a punishment of the most painful sort.

The Self-Conscious Age.—At the self-conscious age, which generally makes its appearance at the beginning of adolescence and persists until sixteen or later, conformity to the behavior of the group is shown in no other phase of the individual's life so well as in dress. Every detail of clothing follows a set standard and any deviation from it is apt to cause mental anguish to the wearer. At no other time is the wearing of clothing inferior to that of the rest of the group so great a hardship as at this age. Each school child attempts to dress like his school hero or heroine, and it is the popular boy or girl of the class who is largely responsible for what the other children will wear.

Caution and Age.—Many people, especially those of a more cautious nature, never outgrow the tendency to conformity. They believe so strongly in the doctrine, "when in Rome do as the Romans do," that they conform to the group in thought, action, speech, and dress. With advancing age, this tendency is apt to increase to such an extent that the person becomes conservative to the degree of being unwilling to accept the new. Often a woman forms the habit of thinking that a certain style is beautiful because it made her more attractive than present-day styles do. She forgets that it may be merely a matter of age, and that she is no longer as young as she used to be. She clings, therefore, to the fashions of her youth and allows only enough change to keep them from being conspicuously different.

Desire for Approval.—The desire for approval leads many people to use dress as an effective means to this end. The young child and the adolescent who has passed through the self-conscious state, both show this tendency to an exaggerated extent, but in a different manner. The child clearly exhibits this when he calls attention to new clothing. Most of the pleasure that he gets from wearing a new ^{one} suit or hat comes from the recognition and admiration of others. If others fail to notice the new clothing, his delight at once vanishes. Usually the child makes his appeal to an adult rather than to another child because the adult is apt to give a more satisfactory response. When the tendency makes its appearance again at late adolescence, it shows itself in a more subtle manner. No longer does the person make a point of calling attention to the clothing itself. Rather, the clothing is chosen with the view to calling attention to itself by its own form or color.

Adolescence and Fashion.—Perhaps at no other time in life is conspicuous clothing so much in demand as at the high school or college ages. Nothing is too bright or too extreme for either boys or girls of these ages. The school or college boy

wears socks, ties, mufflers, hats, and suits which several years later he could not be paid to appear in. The girl goes to equal extremes. She may not indulge in bright colors to the same extent that boys do, but she looks for the most extreme in line and cut. She dresses her hair and paints her face in order to appear as sophisticated as possible. Schools have been confronted with this problem since they came into existence, and rules and regulations of all sorts have been passed to attempt to keep the students' appearance in check.

When the self-conscious age is over, boys and girls again want approval and recognition, not so much now from adults as from those who are their own ages. Except for the few who are leaders in school or social activities, the average adolescent has not yet developed abilities which will win for him the recognition which he so strongly craves. His parents and teachers still look upon him as a child and treat him as such. He remembers from the past, unconsciously for the most part, to be sure, that clothing will win for him the recognition which he so earnestly desires. He therefore adopts it and is willing to go to any extreme which may be necessary to experience this gratification to the maximum.

✕ **Suggestibility of Youth.**—Youth is extremely suggestible and easily led. In no phase of life does this show itself so well as in clothing. Newspapers, advertisers, fashion journals and the cinema all bring news as to what is being worn in the big fashion centers of the world. The adolescent is the first to take up each new fashion as it appears. The hair is cut and dressed according to the latest styles; the dresses of last season, if no new ones can be afforded, are remodeled and hats are retrimmed so as to bring them up to the last minute in style.

Youth does not always stop at the acceptance of a new fashion. He goes further and makes the fashion as extreme as is possible so that he stands out conspicuously from the rest of the group. If red neckties are in style, his is as red as the local

store offers; if plus-fours are the rage, his are as baggy as they are made. Girls go to the same extremes. When Paris decreed short skirts several years ago, it was the girls of high school age who first carried this fashion to an extreme. Hair, shoes, hats, and all phases of the feminine costume are treated in like manner so that as a finished product, the girl of this age is apt to look more like a caricature than like a copy of an original fashion plate.

The "Show-off" Age.—This tendency to "show-off" behavior in clothing is never completely outgrown. Some adults show it as conspicuously as do high school students. This is due partly to the fact that they have never developed satisfactory outlets for self-assertion through other channels, and partly because they have never set up standards of what is good taste and what is not. As age advances, public scorn of the conspicuously dressed adult tends to hold in check extremes in clothing, so that in time it is scarcely noticeable. It is only an occasional man past fifty who dresses as conspicuously as does the college boy, while on the other hand extremes in feminine fashion for women past fifty are increasing in number as time goes on.

Revolts Against Fashion.—In spite of the fact that youth tends to conform to the fashions of the day, there is a new attitude of rebellion against the dictatorship of fashion arbiters. No longer is the young girl or young boy willing to accept fashions which might in any way prove hindrances to his or her physical freedom. At an early age the children of today are taught to take part in all sorts of athletics and a large portion of their free time is spent in active play. The girl as well as the boy is encouraged to take part in these activities, and if she is to do so her clothing must be adapted to meet the needs of the situation.

With this training in sports, it is not at all surprising that youths of today rebel at fashions which their grandparents ac-

cepted without a murmur. They make their own decisions in regard to clothing just as they make their own decisions in relation to other matters. The disappearance of the old-fashioned corset shows clearly how youth takes into its own hands all matters relating to fashion.

Brought up by a mother who had worn a corset from early childhood days, the girl of pre-war days was made to do the same. Modern fashions, however, emancipated by women's activities during the war, did not demand the wearing of the old-fashioned, stiffly-boned corset. In fact, the artificial figure which it produced was quite out of keeping with the natural lines of the new style of clothing. Girls tried to convince their mothers that tightly bound figures were no longer in fashion but to no avail. The result was that these modern daughters checked their corsets as they checked their coats at different dance halls and parties. The older generation was horrified, the corset manufacturers were almost bankrupt, but the modern girl continued in spite of all protests. In time parents and manufacturers were forced to realize that the girls were in earnest and corset styles were changed. Youth had thus triumphed in overthrowing a tradition which had persisted for generations.

Youth Revolts.—Fashion reforms are prevalent throughout the world and in almost every instance these are sponsored by youth. Even though they may originate with more mature men and women, the appeal is always made primarily to youth, and the first following is always recruited from its ranks. In the last decade of the nineteenth century, when the fashion dictators threatened to revive the crinoline, women everywhere united in protest against it. In London, a "No-Crinoline League" was organized and in a few days several thousand women had pledged themselves not to accept the fashion of the crinoline. Over one hundred and twenty thousand young women from all ranks of life in England pledged themselves to this cause, and as a result, the crinoline did not make its appearance.

Students are always ready to take part in any reform movement, and many of the dress reforms have originated within academic circles. The Oxford undergraduates, in spite of the adverse propaganda against "Oxford bags," continued to wear them. Their open defiance of the ban against the wearing of this comfortable form of trousers was well shown in the *Isis*, the undergraduate publication. A cartoon showing two undertakers swathed in crêpe and carrying the offending garment to its grave was accompanied by an inscription suggested for the grave of Montague Lambert, the undergraduate who invented the "bags."

Fame puts its trumpet to its lips and blows,
And kings and captains come in serried rows,
With poets, statesmen, nor behind them lags,
The genius who invented Oxford bags.

Several years ago in Somerset, Pennsylvania, a style war arose when the Parent-Teachers Association took active steps to force the girls to give up short skirts, bobbed hair and other signs of flapperism. The young girls stormed the meeting of the association and gave protest to their views in rhyme:

I can show my shoulders,
I can show my knees.
I'm a free-born American
And can show what I please.

Revolts Abroad.—In foreign lands youth has shown much the same rebellious spirit. In 1922, the young women of Japan organized themselves into a "costume society," the purpose of which was to discard the ancient form of feminine clothing as being inconvenient and hampering in changed living conditions. They were not anxious to adopt the western garb outright, because they felt it was not becoming to a Japanese woman, but they demanded a form of costume which would give them more freedom, while at the same time preserving some of the

quaint charm of their national costume. Several years later an investigation of a riot among Filipino students showed that the cause of the trouble lay in an order issued by the principal of the Trinidad Farm School that students wear gee strings around the waist, with a tiny apron in front, instead of trousers while working in the fields. The students protested because since their adoption of the western form of clothing they were unwilling to go back to the fashions of their forefathers.

Revolt Against Sentimental Fashions.—Youth scorns fashions based on sentiment and tradition rather than on common sense. The fact that a certain thing has always been done in a particular way does not appeal to them as an adequate reason for its continuing to be done in the same way in the future. The modern girl shows her disregard for sentiment in the selection of her trousseau. For generations the brides of many of the western nations have worn white on their wedding day, and the underwear of the trousseau was supposed to be white also. Modern brides are breaking away from this tradition very rapidly. Few are willing to select a trousseau entirely composed of white garments. A compromise is made, so that white is generally worn on the wedding day and color is used for the rest of the trousseau. The pink, blue, green, and black garments of the modern bride are looked upon by the older generation as “not nice” for a lady.

The boys of today are as independent of tradition in clothes as are their sisters. When they go away to boarding school or college, they refuse to dress themselves up like monkeys in the traditional college uniforms. The blazer, cap, arm, or hat band and other earmarks of the college student are fast disappearing, except in the hazing of freshmen. No longer does the student return home for his vacations with the rah-rah college costume which his father so proudly flaunted. He scorns it and inflicts it upon the lower classmen as a symbol of their position of inferiority within the college world.

Youth the Arbiter Today.—Youth, therefore, from whatever angle one may view the matter, is proving to be the leader of fashions. It not only sets fashions for the rest of the world to follow, but it is freeing people from the tyrannies of dress which have existed in every nation since the beginning of time. Common sense and reason, in place of sentiment, determine what will be worn. This independence on the part of youth has given designers and manufacturers a new problem to cope with. They realize only too well that they must cater to the interests and desires of youth if they are to retain their trade, and they are doing so. Youth today stands supreme in matters of fashion.

CHAPTER XI

FASHION'S MARTYRS AND REFORMERS

The martyrs to principle have been many: the martyrs to fashion have been more.—E. LYNN LINTON.

The history of the world is filled with examples of martyrs and of their sacrifices for the causes they loved. Any one who attempts to trace the development of fashion through the ages finds that fashion martyrs are as numerous as those whose memory history keeps alive. And the fashion martyr undergoes tortures as severe as those which other martyrs have been forced to face without receiving any of their honor or fame. What fame is accorded him comes in the form of ridicule, and he is made the butt of the satirist's pen.

While it is true that at no time in history have men and women freed themselves from the martyrdom of fashion, to-day there is a tendency to rule fashion by the sway of the mind, and to abolish any extremes in clothing or ornamentation which will in any way hinder the proper development and functioning of the body. This modern revolt against the tyrannical rule of fashion is no doubt a direct outgrowth of the new age of reason and it is gaining ground in all countries where higher education rules. As yet, however, it is not universal, for there are many people who still submit to the tyrannies of fashion as they did hundreds of years ago.

Origin of Tyrannies.—In a desire to outrival one's contemporaries, and to stand out from the group enough to be noticed, one must be different. But this difference must be in degree and not in kind. If all are wearing short skirts, for ex-

ample, any woman who appeared in a long skirt would subject herself to notice and ridicule. But, if she wore shorter dresses than the other women, it would be a different matter. She would not only stand out from the group, but she would avoid being looked down upon as "old-fashioned." In their desire to be different, men and women from the beginning of time have been willing to go to extremes against which common sense and better judgment militate.

Fashion Deformities.—"Seest thou not what a deformed thief this Fashion is?" asked Shakespeare, and when we survey the tyrannies which have occurred in the realms of fashion throughout the ages we cannot help agreeing with him. Every part of the human body has at some time or other been subject to the tyrannical sway of fashion. Every style, with its emphasis on one form of adornment to the exclusion of others, has offered excellent opportunities for extremes. When the waist was destined by fashion to be small, stylish ladies vied with each other to see which could produce a waist of minimum diameter. At the time when hair was piled high on the head, the higher and more elaborate the ornament was, the greater was the admiration which the wearer received from those whose hair was more moderately arranged.

Primitive Peoples.—The earliest forms of fashion martyrdom are to be found in the mutilations and abuses imposed upon different parts of the body. As the earliest fashions took the form of decoration and adornment of the body rather than of clothing, it is not at all unusual to find that primitive beaux and belles have at all times gone to great excesses in their desire to outrival the other members of the tribe. And these excesses have almost always taken the form of mutilation. No part of the body, in fact, has been spared this form of self-imposed torture. The hair, teeth, skin, ears, nose, lips, hands, and feet all bear witness to the fact that both men and women are willing to go to any length in order to be stylish. The tor-



HOW CARTOONISTS OF FORMER AGES TRIED TO REFORM FASHIONS
(Joseph Strutt, "Dress and Habits of the People of England, 1842," Vol. 2, Plate CXXII.)

turous process of tattooing the skin, the physical pain of running a stick through the septum of the nose, or of inserting a disc in the ear, and the discomfort throughout life which is caused by filing the teeth, pulling them out or malforming the lips so that the eating process is a difficult one, all attest to human vanity.

Civilized Peoples.—Martyrdom to fashion did not stop with primitive peoples. On the contrary, civilized peoples of all ages have gone to as great extremes as the so-called uncivilized have, although the form of the extreme has differed. While the primitive man tortures his body with ornamentation and decoration, the civilized man tortures his with the form of clothing he wears. A style is set and as time goes on this becomes so exaggerated that it proves to be a great detriment to the health, comfort, and happiness of the wearer. The history of costume shows an unending procession of fashion follies and tortures. One runs for a certain period, until it reaches a climax, and then another takes its place. Beginning at the head and going down to the feet, we can discover instance after instance in the history of costume which shows how tyrannically fashion can deal with the human body when she turns her attention to any one part of it.

Tyrannical Headdresses.—Of the tyrannies of fashion which have affected different nations at different times, none is more striking than that which has concentrated itself on the head. Hair, hats, and the skin of the face itself have all taken turns in the infliction of suffering on the fashionable person. Hair monstrosities reached the highest point in their long history during the eighteenth century. From about 1730, the style of elaborate hairdressing increased every year until there appeared, toward the close of the century, monstrosities such as the civilized world had never before witnessed.

The foundations for these absurd headdresses were made of wire frames covered with tow, over which the hair was

turned. False hair, curls, bangs, and braids were added in great profusion, and the whole structure was powdered with different colored powders, generally chosen to blend in with the dress of the wearer. Over all this were hung in vulgar display, large strings of pearls or artificial stones, and often glass beads similar to those which decorated the nineteenth century parlor chandeliers. Ostrich feathers, artificial flowers, and bands of ribbons and bows were then added to the structure, until the headdress of a lady added three or more feet to her height.

Eighteenth Century Monstrosities.—These elaborate decorations were not only very expensive because they required the workmanship of a skilled artist and hairdresser, but they also took hours to make. A lady had to have her hair dressed a day before any entertainment, to insure its being done in time, and the consequence was that she had to sleep sitting upright in her chair in order to avoid spoiling the arrangement. Indeed, the weight of the structure, and the lack of sleep and proper rest which resulted from it, led to many serious illnesses and early deaths.

From the point of view of sanitation, these headdresses were unspeakable. On account of the expense, the "head was opened" rarely more than once a month, and in the meantime, insects had abundant time and opportunity to breed. That this happened, is readily proved by the many recipes, given in books and articles on hairdressing of that time, for the killing of insects. In fact, insects bred so readily in the powder and artificial hair that insect powder had to be freely used at all times to preserve the comfort of the wearer. In addition to this, the headdress was almost always adorned with long, jeweled pins, placed conveniently through the headdress for scratching and killing.

Victorian Headdresses.—The Victorian lady, while not going to such extremes as the eighteenth century one, still

showed a tendency to revert to this unhygienic form of head-dress. The puffs and "rats" which produced the pompadours of which the Gibson girl was so proud, were much the same as the "fillings" used for the headdresses of the earlier times. Wire structures, covered with artificial hair or hair preparations, were worn by thousands of women in an attempt to achieve the fashionable large pompadour. While these were more sanitary, due to the advancement in hygiene and manufacture of artificial materials, nevertheless their effect on the scalp was anything but what it should have been.

In a paradoxical manner, whenever the hair is dressed in extremes, heavy hats are placed on top of the structure. The eighteenth century monstrosities were almost always topped with elaborate structures for dress occasions, and these took such extreme forms that whole pastoral scenes, with houses, trees and animals were represented in miniature. Nor was the Victorian lady content with her pompadour. She went further and surmounted this with a heavy beaver or velour hat, wired stiffly to maintain its shape and literally covered with artificial flowers, feathers or jeweled ornaments.

In All Ages.—Men and children, as well as women, have subjected their heads to torturous punishments. When women wore towering headdresses, men and little boys wore wigs which closely approximated in size and weight the headdresses of the women. Usually the head had to be shaved for sanitary reasons, and even then severe scalp diseases leading to skin poisoning were not at all an uncommon occurrence. Little girls of wealthy parents had miniature headdresses like their mothers, and this precluded any possibility of normal childhood development and activity.

Beauty Doctors.—Today the skin of the face is being subjected to treatment and methods of beautification far in advance of those of the past. While it is true that each age has

produced its "beauty doctors" who have attempted to improve upon what Nature has endowed the individual with, these doctors have never been able to accomplish much because of insufficient scientific knowledge. Today face-lifting, skin-peeling, hair-dyeing, and nose-shaping are a recognized part of beauty culture and thousands of women submit every year to minor operations of this sort in their quest for youthful beauty. Often these lead to permanent disfigurements and in not a few cases, death has been the result. The French government has already adopted protective measures to prevent dangerous beauty operations, and the medical profession of America is urging the government to follow in France's footsteps.

Corsets.—Constricting the body by means of a corset dates back to ancient times. We find that even among some tribes of primitive peoples, men and women pinch in their waists with leather bands so that their bodies look as if they might break in half. Greek and Roman ladies wore stays made of linen, wool, or soft skins and the modern corset has evolved from this. It reached its most torturous form at the time of Queen Elizabeth of England and Catherine de' Medici in France. Corsets in that day were instruments of torture made of heavy material supported with wire or wooden stays. Very often carved wood was used and this pressed so into the flesh of the wearer as to cause unbelievable agony, and many times the skin was rubbed off and the ribs were so contracted that they lapped over each other. Every woman, no matter what her build might be, was expected to have a waist of 13-inch diameter if she wished to remain within the court circles.

Although in time the corset torture diminished, it did not die out until the present generation. The Victorian ladies subjected themselves to much the same abuse as the ladies of Queen Elizabeth's court, and fainting, heart attacks, and premature deaths were only a few of the many evils of tight lacing. Even men and children, in their attempt to have waistlines in proportion

to those of the women, wore corsets heavily boned with steel or whalebone, and these were tightly laced so as to constrict the flesh to a standard size.

Tortured Feet.—Small feet, or feet that attest to the incapacity of the owner for work, have at different times in history been eagerly sought after. Many extremes, bordering on physical torture have occurred, and these have not been limited to the Chinese women as many believe. Although foot-binding began in China during the tenth century and is only now disappearing, in France during the reign of Louis XIV the ladies of the aristocracy bound their feet with hair to make them as small as possible. This custom soon spread to England, although it was never taken up very eagerly there. But shoes several sizes too small for the foot have been the accepted standards of women of many of the civilized nations of Europe as well as of America. Only today is there a tendency to break away from this form of torture and wear shoes which actually fit the foot and allow it to serve its owner without at the same time producing agony. High heels came from the ancient world and they still survive but in less extreme forms than several generations ago.

Crinolines.—Since the crinoline was first introduced in the middle of the sixteenth century, it has made its appearance about the middle of each succeeding century, although generally in a different form. The skirt of feminine costumes has gone to great extremes, sometimes taking the form of exaggerated fullness, at others, of exaggerated scantiness. In the early eighteenth century, the "farthingale" had reached six feet in diameter, and was so large that the arms of chairs had to be cut off to allow women to sit down, and doors widened to allow them to pass through. In spite of the ridicule of this costume, it persisted in exaggerated form for nearly a half century.

Scanty Skirts.—At the time of the Directory, skirts went to the opposite extreme and became so scanty that they almost ceased to exist. They were made of material which was often transparent in its flimsiness, and as a rule no petticoats were worn because the desire was to show the charm of the feminine form. In those days, when heating of houses was not what it is today, many fashionable women died of pneumonia and lung trouble. Physicians were loud in their protests against the folly of such fashions, but to no avail.

By the middle of the nineteenth century, the skirt had become large again and layers of underclothing appeared in place of the scanty attire of the Directory period. In 1856, the underclothing of a lady of fashion consisted of a pair of long drawers, edged with lace; a flannel petticoat; an under petticoat three and one-half yards wide; a petticoat wadded and stuffed to the knees and stiffened with whalebones; a white starched petticoat with three stiffly starched ruffles; and two muslin petticoats. On top of all this was placed the dress, the skirt of which was made of heavy material, well-lined and padded with flannel or cotton wadding. At a later date the wire hoop was invented to replace this mass of underwear, and the women welcomed with open arms an invention that enabled them to follow the fashions of the day in a more comfortable manner.

In less than twenty years after the hoop skirt made its appearance, skirts became so scanty and tight that fashionable ladies had to bind their knees together so that when they walked they would not split them open. Needless to say that petticoats were impossible under such conditions, and once again women went to the extreme of exposing themselves to intense cold with insufficient amount of protection. This fashion soon died out and in its place came the heavy, disfiguring skirts of the Victorian era.

Weight of Clothing.—Clothing has varied in weight from staggering amounts to almost negligible quantities. At times the

human form is so weighed down by clothing and adornment that it is almost impossible for the wearer to move from one place to another; at others, the clothing is so scant that the wearer is hardly conscious of its presence. And, in some paradoxical manner, if one part of the costume is heavy, all parts follow closely along the same lines, so that the person literally staggers beneath the weight which he must carry around with him.

In 1891, as the result of protests on the part of the medical profession, the clothing for the average woman was weighed to determine just how much added weight she had to carry around. It was found that on the average, her indoor clothing weighed seventeen pounds, while in many cases it far exceeded that amount. When she went out, twenty-five to thirty pounds averaged the weight of her clothing. When one remembers that women probably weighed less then than they do today, and that one hundred pounds was a common weight for young ladies of the fashionable classes, one can readily appreciate the burden of this heavy clothing.

In contrast with this we have figures taken for the clothing of men and women during the year 1927. The average weight of indoor clothing worn by fashionable women of London was about fifteen ounces, while a complete outfit, including hat, top-coat, and walking shoes brought up the total to three pounds, four ounces. In South Carolina, the weight of the average girl's summer attire was as low in some cases as twelve ounces, and this included her entire costume of shoes, underwear, and outer garments. On the other hand, it was found that the average, well-dressed, American business man carries around with him in his clothing nearly thirteen additional pounds.

Period of Fashion Tyranny.—As a general rule, the period of life in which fashion is allowed to tyrannize is the time of early manhood or womanhood. Young children, left to their own devices, are not enough interested in clothing to be willing

to submit to physical discomfort. To them, clothing is largely a means of covering and protection, and the true value of the display element of clothing has not yet been fully appreciated.

At a rather early age, the little girl shows tendencies to become a "fashion martyr." In order to have curly hair, she winds up her hair in tight curlers and sleeps in an uncomfortable position. She wears shoes as tight as she can to have small feet. She is willing to forego the pleasure of taking part in strenuous games, if she may wear delicate, feminine dresses. When a child realizes that sacrifices of this sort win the attention not only of little girls, but also of little boys, then the sex incentive is coupled with the show-off desire, and sacrifices of extreme forms begin to make their appearance. The more strongly the sex motive is combined with the self-display tendency, the more abject a slave to Fashion's dictates a person will be.

Old Age.—In old age, men and women alike tend largely to lose their interest in fashion, and, like the young child, they prefer physical well-being to stylishness. As a general rule, they refuse to allow themselves to be martyred by fashion, and seek some other method for an outlet for the desire to win the attention of others. Only an occasional man or woman past middle age goes to the extremes which appear with increasing frequency as one approaches the age of physical maturity.

Although men as well as women have submitted to the martyrdom of fashion, this is less true today perhaps than in any other age. As man has found different channels through which to give outlet to the desire for differentiation, he has been increasingly unwilling to subject himself to any form of physical discomfort. At present, social disapproval for extremes in masculine attire has been added to this, with the result that men aim to be inconspicuous.

Advent of Reformers.—When a fashion reaches a point where it is extreme enough to be injurious to the health of the

wearer, or when it shocks the moral standards of the day, then some reformer steps forward and attempts to overthrow it. The earliest dress reformers were connected with the religious organizations of the nations, and on account of their positions of importance, they had great power in influencing the fashions of their times. Later, when religion had less hold on the people, or in countries like Greece or Rome where religion was not a very dominant factor, some other means of reform was resorted to, and this generally took the form of ridicule and scorn. Some even tried to bring about reforms by the use of reason, but "rational dress reformers" have never made great headway. In more recent years, cartooning, which was able to reach the masses only after the invention of the printing press, has been a very effective weapon in the hands of reformers. Even the stage has been used as a channel for reform, but its effect has never been very wide-reaching because it can appeal only to a limited number of people.

Appeal to Pride.—The appeal which has proved most effective throughout the ages is that which strikes at the self-assertive instinct and aims at people's pride. When a great lady sees the costumes she has sponsored held up to ridicule by some of the foremost writers or statesmen of the day, and when she realizes that the masses who are unable to afford such garments side with the reformers as an outlet for their bottled-up jealousies, then she knows that scorn and ridicule in place of admiration will be the reaction to her appearance. The costumes which no longer bring about a favorable response are now discarded, and a new type which for a time will be free from the criticism of the ever-present reformers, is adopted.

Biblical Reformers.—From Biblical days we have accounts of fashion reforms attempted through the aid of religion. In the Bible itself are many allusions to the extravagance and extremes of the fashions of the times, and wearers are denounced and threatened with damnation if they do not mend

their ways. "Though thou rentest thy face with painting," proclaimed Jeremiah, "in vain shalt thou make thyself fair. Thy lovers will despise thee." Isaiah denounced the wanton women of his day in the following manner: "Moreover Jehovah said—'Because the daughters of Zion are haughty, and walk with outstretched necks and wanton eyes, walking and mincing as they go, and making a tingling with their feet; therefore the Lord will smite with a scab the crown of the head of the daughters of Zion and Jehovah will lay bare their secret parts. In that day the Lord will take away the beauty of their anklets, and the cauls and the crescents; the pendants and the bracelets and the mufflers; the headtires and the ankle chains, and the sashes and the perfume boxes, and the amulets; the rings and the nose-jewels; the festival robes, and the mantles, and the shawls, and the satchels; the hand mirrors, and the fine linen, and the turbans and the veils. And it shall come to pass, that instead of sweet spices there shall be rottenness; and instead of a girdle, a rope; and instead of well set hair, baldness; and instead of a robe, a girding of sackcloth; branding instead of beauty.'"

Church Reformers.—During the Middle Ages, when the Church was a dominant power throughout western Europe, the priests and other church officials took it upon themselves to reform what they considered indecencies in dress. The weapon which they used to enforce their reforms was the threat of excommunication from the protective folds of the Church. When the hennin, or two-horned headdress came into popularity during the fourteenth and fifteenth centuries, the Church looked upon this as an invention of the devil and a deadly warfare was waged against it.

Thomas Connecte.—Thomas Connecte, a Breton monk, traveled through the provinces of France during the year 1428 and preached against women's attire and the other evils of his time. According to the records of his day, Connecte was "so

vehement against them, (hennins) that no woman thus dressed dared to appear in his presence; for he was accustomed, when he saw any of them with such dresses, to excite the little boys to torment and plague them, giving them certain days of pardon for so doing, and which, he said, he had the power of granting. He ordered the boys to shout after them 'au hennin, au hennin.' Everywhere the ladies departed from him and from hearing his invectives; and the boys pursuing them, endeavored to pull down these monstrous headdresses, so that the ladies were forced to seek shelter in places of safety." Many, we are told, reformed, and burned their headdresses at Connecte's feet, as a sign of remorse. But soon after his departure to other places, they forgot their remorse, and once again took up the fashion which had been so severely denounced.

Stubbs.—Stubbs, the Puritan reformer of Queen Elizabeth's day, ranted against the fashions of that time. He was particularly indignant at "the liquor which they call 'starch,' wherein the devil hath willed them to dye their ruffs; and this starch they make of divers colors and hues; white, red, blue, purple and the like." He also rated the women for painting their faces and for ornamenting their hair. Concerning the hair, he wrote: "It must be curled, frizzed and crisped, laid out in wreathes and borders, from one ear to another. And lest it should fall down it is underpropped with forks, wires and what-not. Thus wreathed and crested, bugles, ouches, rings, gold, silver, glass, and other childish gewgaws are hung."

The Catholic Church.—Even at the present time the churches of the different denominations attempt to regulate the dress of the church members. Under the direction of Pope Pius, the Catholic Church has been waging a "sacred crusade" against what it considers "immodest fashions." Visitors to the Vatican must not only wear clothing of the type prescribed by the Pope's edict, but women must avoid make-up, short sleeves, low necks, and tinted hair. The dress of many of the modern

women, according to the Pope, results in "insults to the eyes of God and cause for temptation or disgust in the eyes of the world."

The Pope's influence in dress reform has spread far beyond the walls of the Vatican. In Mexico, in 1925, the church issued a warning that no woman, whether married or single, with bobbed hair or wearing a short skirt will be permitted to attend the services. In the same year, in the leading Catholic Church of Berlin, a notice was posted on the doors informing its members that "women at the communion bench whose clothing does not fulfill the requirements of common decency and modesty will be silently passed by without being offered holy communion." In Poland, a Catholic priest indignantly refused to perform the marriage ceremony for a bride whose costume he considered to be too scant and transparent. The Queen of Spain, in deference to the wishes of the Pope, has ordered that all women who attend high mass at the palace must wear dresses in accord with the recent rulings of the Church, an edict that has had a marked influence on the every-day costumes of the people.

Jewish Reformers.—Dress reformers have not been limited to the Catholic Church. Both in America and abroad, the Jewish Church has placed its ban on "immodest dress." In Budapest, placards were placed on the doors of the synagogues which announced that women would not be admitted to the services unless they were "decently dressed." At the Union of Jewish Orthodox Congregations in New York several seasons ago, a resolution was adopted to urge Jewish women to be "attired in such manner as not to conflict with the holiness of the place."

The "Moral Gown."—In 1921, clergymen representing fifteen denominations met in Philadelphia to design what they considered to be a "moral gown" for women. A jury of nearly twelve hundred clergymen finally brought out a model of non-

diaphanous material, reaching within three inches of the wearer's throat and one-half inch from the ground. This gown, according to their views, had charm and yet was not too frivolous. Women viewed it with a combination of interest and amusement, but few accepted it.

It is interesting to note that the dress reforms attempted by the Church have almost always referred to the clothing of women. While history shows that up to the last century, masculine fashions were many times as extreme and frivolous as the feminine ones, they in almost every case were accepted without censorship. The explanation of this lies in the fact that Church authorities throughout the ages have looked down upon women as the source of much of the trouble in the world. It was not until an age of reason and enlightenment had dawned that women ceased to be looked upon with suspicion for their every act.

Writers as Reformers.—In every age there have been some writers who have attempted to reform fashions through their works. In order to accomplish their purpose, they used logical reasoning, moral preaching or satire. Of the three, the latter has, at all times, proved the most effective because every one is, to a greater or less degree, responsive to the opinions of others. If writers are able to make the wearers of a certain fashion appear ridiculous in the eyes of the world, there are one hundred chances to one that the wearer will discard the fashion in favor of a more moderate one.

Writers of classical antiquity devoted much of their attention to the reform of feminine fashions. "Are you an ape covered with white lead or are you an old woman sent up from the dead?" asked Aristophanes. Lucian tried to show women the folly of attempting to cover up their age when he said: "You dye your hair; but you will not dye your old age. Nor will you stretch out the wrinkles of your cheeks. Do not then plaster the whole of your face with paint, so that you have a

mask, not a face, for it is of no use. Why are you so mad? A paint and wash will never make a Hecuba a Helen."

Addison's *Spectator* railed at the extravagances of the fashionable ladies of Queen Anne's day. When ridiculing the hooped petticoats of stylish dress he said: "the ladies now walk as if they were in a go-cart." When Lady Mary Montague visited Paris at the time of Louis XIV, she gave her impression of the French women when she wrote home that "their woolly white hair and fiery faces make them look more like skinned sheep than human beings."

Satirists.—When the monstrous headdresses were in fashion during the eighteenth century, satirists had plenty of opportunity to poke fun at the wearers of these wigs. The wearing of ostrich feathers on the head led one of the writers of the day to pen this little verse:

No longer they hunt after ribbons and laces,
Undertakers have got in the milliners' places;
With hands sacrilegious they've plundered the dead,
And transferred the gay plumes from the hearse to the head.

The hobble skirt of our own day lent itself to ridicule and abuse from many different sources. A widely known parody of this freakish garment shows how masculine writers treated it.

Hobble, hobble, little skirt,
How I wonder what thou wert.
Perchance, maybe a papa's pant,
Now for him a trifle scant.

Cartoonists.—Cartoonists have added their skill to that of the writers, and together they have done much to change the prevailing fashions. Pictures show in an even more forceful manner than writings the absurdity of different forms of dress, and the mind responds more quickly to graphic than to verbal art. Today no cartoonist misses an opportunity to depict an extreme fashion, and when people see themselves through the

eyes of another in this vivid manner, they are quick to sense the absurdity of their clothing.

Extreme fashions have always been looked down upon with disapproval by members of the learned professions of education and medicine. Their attempts at reform have generally been in connection with those fashions which might prove to be injurious to the health of the individual. Because the science of medicine has only in relatively recent times developed to the point of knowing what effect certain types of clothing will have on the development and proper functioning of the bodily organs, the medical fashion reformers are among the most recent recruits to the general body of reformers.

Educational Reformers.—As early as the time of Queen Elizabeth, the academic authorities of the English Universities decreed that large ruffs, lace at the wrists, and slashed suits might not be worn by the students. In the early nineteenth century, the authorities of Cambridge decreed that "students appearing in hall or chapel in pantaloons or long trousers should be considered absent."

Today academic authorities are devoting their attention along this line primarily to girls' skirts and the use of cosmetics. When split skirts were in style before the War, edicts were issued by most of the high schools, colleges, and normal schools throughout the country against the wearing of the split skirt either at school or at any of the social functions connected with academic life. Rolled stockings caused academic authorities much worry, and many schools served an ultimatum to their students that they must wear their stockings "as their mothers taught them" or leave.

Several years ago Swarthmore College, through the student body and the Dean of Women, sent letters to the girls who were applying for admission to college, saying in part: "We hope, especially, that the mothers of our girls will agree with us that extremes or eccentricities in the style of the dress and

of the coiffure are not indicative of the good taste which college women should preserve." At Union College in Nebraska, the girls were ordered by the President of the University to wear skirts not more than nine inches from the ground, elbow length sleeves, closely fitting collars, and no make-up. No girl who failed to comply with the ruling was permitted to attend classes.

Medical Reformers.—Medical authorities have worked with educators to bring about reforms in clothing which might prove to be harmful to the wearer. The clothing of women and children has most often received the attention of this group of reformers. In the early part of this century, doctors urged elementary school teachers to call the attention of parents to the fact that, in order to develop properly, the child's body must not be hampered by tightly fitting garments. Their fight was an up-hill one for a time, but eventually the long-worked-for reform was accomplished.

The female corset and tight shoes came in for their share of criticism. When the X-ray was introduced, the doctors took great delight in demonstrating to women what evils to the internal organs were produced as a result of tight lacing. The rubber corset which came into existence a few years ago as a means of reducing flesh, was denounced by the medical profession as "damnable" because of the fact that it prevented the growth of important muscles of the abdomen. With the aid of educators, many members of the medical profession have appealed to shoe manufacturers to make shoes for women which will be smart and at the same time do away with back-aches, head-aches, broken arches and tired limbs, which in the past have been the unavoidable accompaniment of the wearing of high-heeled, fashionable shoes.

Physical Ills from Fashion.—Thin silk stockings, insufficient amount of underclothing, and transparent silk dresses have been loudly denounced by doctors from all parts of the

country in recent years. Pneumonia, tuberculosis, and early deaths have been found in many cases to be directly traceable to scanty feminine dress. The heavy suits and stiff collars which men wear have been denounced for the same reason. Where the woman goes to one extreme and exposes herself with too little protection, the man goes to the opposite extreme and overheats his body.

In the last few years, dieting and the use of skin lotions have been the subject of much serious attention on the part of members of the medical profession. The modern girl, who strives to attain a boyish figure, suffers from lack of nutrition, lack of sleep, and lack of proper exercise. Anemia and tuberculosis are two of the most frequent accompaniments of excessive dieting. The chemicals used in many of the beauty lotions today are harmful, and specialists go so far as to show that the evil effects of using them may range all the way from scars to cancer.

Dress Laws.—Laws in regard to dress did not die out when the sumptuary laws of the past were repealed. In America, especially, we have today many laws which attempt to regulate dress and keep it from going to extremes. Usually these dress laws aim at the dress of women, and are resorted to by those masculine dress reformers who have found other methods of reform impossible.

Women's skirts during the last generation have been much under the fire of fashion reform laws. At the opening of the century, when women's dress still swept the streets, a report came from Buffalo that two young women had been arrested for raising their skirts too high while crossing a street. It seems that in the crossing they encountered a pool of water in the middle of the street, and in order to avoid wetting their skirts, they raised them. The policemen on duty were so shocked by this unmaidenly display that the women were at once arrested and taken to jail. Several years later, when the split

skirt came into vogue, a young woman in Passaic, New Jersey was sentenced to thirty days in jail for appearing in this newest Paris creation. When the sentence was announced, the magistrate's comment was: "I think you had better go to jail for thirty days while your friends make a few petticoats and other things for you."

Short Skirts.—The present-day fashion for short skirts is causing the law-makers considerable worry. Several seasons ago, Athens passed a law that skirts more than fourteen inches from the ground would be prohibited. The law had hardly appeared on the books when a young woman was arrested on one of the principal streets of Athens and brought to court for breaking it. She had to serve twenty-four hours imprisonment for the offense, but public feeling was so strongly against the law that it was soon repealed. At the same time in the United States an attempt was made in West Virginia to pass a law which prohibited the wearing of skirts which did not reach four inches below the knee. This law, fortunately, was never accepted by the legislature.

Bathing Suits.—Bathing suits have caused the reformers even more trouble than skirts. In past generations, the feminine bathing suit was a replica of every-day feminine attire, even to the point of wearing heavily boned corsets, shoes and stockings. Needless to say under such conditions it would have been impossible for women to swim or do more than sit on the beaches. When feminine athletics came into vogue, sitting on the beach was not enough. The girl athlete wanted to enjoy the same freedom in the water that her brother did, and this necessitated the discarding of a large part of the bathing suit. But when she attempted to do this the legal authorities were shocked, and hastily passed laws to forbid her going beyond the limits of what they considered to be decent. The first rumbles of discontent were heard early in the twentieth century when a

delegation of taxpayers petitioned the Brooklyn police to regulate the costumes of women bathers at Bradley Beach, on the grounds that the "morals of the resort were in danger and that the police ought to take some action." Bathers from one end of the sea-coast to the other were arrested whenever they appeared on the beaches in bloomers. In spite of the fact that these costumes covered their bodies far more completely than men's bathing suits covered theirs, the law continued to rule, and thousands of arrests were made every season. Police officials were stationed everywhere along the beaches, and as a woman bather appeared, she was closely examined to be sure that her outfit passed the requirements of the bathing laws.

High Heels and Rouge.—High heels and rouge have come in for their share of condemnation by the fashion reformers who rely on law to carry out their reforms. In New Jersey, immediately after the War, police authorities gave permission to the policemen on duty to force women to wash off paint and powder, if they thought this was used to excess. Many women were subjected to the humiliation of having to leave the streets and wash their faces at the police stations, where policemen stood over them to be sure that this was done properly. Several years later the legislators of Utah were presented a bill which prohibited women from wearing heels higher than one and one-half inches. The bill even went so far as to state that any woman who was found with a pair of such shoes in her possession was subject to a fine of from \$25 to \$500 for the first conviction, and from \$500 to \$1,000 for each additional offense. Needless to say, the legislators realized what a storm of enraged protest would naturally follow such a law, and it was never passed.

[**Individual Reformers.**—Each generation has produced its individual reformers and its bands of leaders who try to bring about changes in fashion by concerted effort. Some of these

have proved to be great successes, and the reforms have been so far-reaching that the fashions which were being protested were actually dropped and new ones substituted for them. Mrs. Bloomer and Dr. Mary Walker stand out as the two most important and daring of the individual reformers of modern times. Their efforts, which seemed almost futile during their lifetime, have reaped their rewards in the present-day sensible costumes of women.

Dress Reform Leagues.—Dress reform leagues, such as the "Rainy Daisies," the "No-Crinoline League" and the "Shirt Waist Men" were frequently organized throughout America during the last years of the nineteenth century and the opening years of this century. Since the War, for some reason or other, these have appeared with less and less frequency until today such attempts at dress reform are practically unheard of. The explanation of this probably lies in the fact that the press has far more power in moulding public sentiment than it had in the past, and as its influence is so far-reaching, fashion reformers use it as a channel for their protests rather than the less effective methods of "reform campaigns."

[The people as a whole have something to do with keeping fashions from becoming too extreme. Any innovation in dress that shows a distinct departure from what is in vogue at the time is apt to be met with scorn and ridicule. Split skirts were so radical that, when they first appeared, wearers had to be protected by policemen. Extremely short skirts met much the same sort of protest from the mobs. Many of the wearers found it necessary to flee to places of safety to avoid the mud and stones which were hurled at them by the self-righteous and indignant citizens. In Italy, fashionably garbed ladies who occupied the boxes of the Milan Opera House became so much the center of protest because of their décolleté gowns that the opera had to be suspended until the mobs in the gallery could be cowed into silence by threats on the part of police officials.]

And so it would seem that even today, people are far from free to do what they wish in regard to the wearing of clothing. They must adhere rather strictly to what the masses do, and if there is any tendency to go to extremes, it is soon checked and the wearer forced to wear what all the others are wearing.

CHAPTER XII

FASHION AS A MIRROR OF THE TIMES

Fashion in dress follows behind the human catastrophes and triumphs, as Harlequin and Columbine follow with their tricks the serious actors of the stage.—FISCHEL and VON BOEHN, "Modes and Manners of the 19th Century."

Perhaps in no phase of life is the general trend of thought and feeling so clearly shown as in dress. Glancing over costume plates of a certain period, one would be able to tell with a high degree of accuracy what have been the characteristic ideas and events of the time. (The general political and moral condition of a nation, the position of relative importance of the two sexes, the understanding and treatment of children, the power of the Church, and the presence or absence of war are all readily reflected in the costumes of the people.)

In every age, some ideal is developed which predominates over all others. This ideal may be religious or political; it may relate to the crown or to the people; it may be purely social or artistic, conservative or radical. No matter what it is, or from what source it has arisen, its influence is felt keenly in the dress of the time. The costumes of the people are thus one of the material records of the ideals which have swayed nations and which have left their indelible mark on the history of mankind.

The question is often raised as to whether the ideals of the age influence dress or whether the style of dress is responsible for the ideals. History points to the former solution of the problem. An ideal must be established in the minds of the people and take root in their lives before it begins to manifest

itself in their behavior. They must have accepted the ideal as their own before they are willing to guide their actions by it.

The Imitative Process.—Gabriel Tarde, whose study of the imitative process has led him to investigate fashion changes, gives the following explanation of how these come about: "Imitation, contrary to what one might infer from certain appearances, proceeds from the inner to the outer man. It seems at first sight as if a people or class began to imitate another by copying its luxuries and fine arts before it became possessed of its tastes and literature, and of its aims and ideals, in a word, of its spirit. Precisely the contrary, however, occurs."

It is an historically recorded fact that when Greece and Rome had made themselves felt as world powers, the countries over which they ruled were forced to assimilate their education and government. It was not until this had been accomplished that their fashions were accepted. In England and France, especially, it was a long time after the Roman conquest before the people gave up their national costumes and adopted those of their conquerors. During the period of the Renaissance, Italian art and literature were accepted by the less highly cultured countries of the north. It was only after the prestige of Italy had been established, however, that an interest in Italian architecture and costume grew up. When Spain, because of her discoveries and conquests, came to be regarded as the greatest power of the age, Spanish literature and art replaced the Italian. No sooner had this been done than a Spanish influence began to creep into fashions, and in time took precedence over all other fashions of the day.

Dress and National Supremacy.—In more recent times, when France surpassed all other nations in the arts of war and peace, French fashions gained a position of supremacy which they hold even now. Today as the nations of the Eastern world, China, Japan, India, and Turkey, open their doors to

western civilization and accept the education, government, and religion of the West, they too will accept European fashions in place of the traditional national costumes. When America took over outside dominions in the tropics, as in the Philippine Islands and Porto Rico, or among the American Indians of Alaska, the result was the willing acceptance of American dress.

Political Influences.—Fashions are very sensitive to political influences. The source of power, whether it be of the people or of an hereditary nobility, is clearly reflected in the clothing of the people. When the nobility rule, their personal preferences in dress are outstanding and all regard for suitability and practicability vanish. If the monarch and his queen be dignified, fashions are dignified; if they are frivolous and licentious, dress reflects their immorality. The sixteenth century manners and customs of the European courts were stately and dignified. In England, under Queen Elizabeth, in France, under Catherine de' Medici, and in Italy, under the rule of the great Florentine ladies, dress became more stately, dignified and regal than it had been at any time in history. The great ladies were dressed for the parts they were destined to play in life and this influence spread broadcast throughout their nations.

Marie Antoinette, wife of Louis XVI of France, and Henry VIII of England stand out as two of the best representatives in history of the influence that frivolity of the crown had on the fashions of the day. These two rulers were pleasure-mad and their influence over the social life of their courts was so supreme that their personal tastes and whims were readily imitated. James I of England, and Cromwell reflect the opposite viewpoint and they have gone down in history as having contributed nothing to the fashions of their times. Neither one was at all interested in clothing, but Cromwell took a more active part in his attempt to banish from dress all elements of the artistic as representative of satanic powers.

Influence of the People.—When the reins of government are shifted from the crown to the people, the change makes itself readily felt in the dress of the times. With the overthrow of the power of the crown in the French Revolution, all semblances of regality disappeared and dress became temporarily sensible, practical and democratic. In America, the fashions of pre-Revolutionary days reflected the ideals of aristocracy which had come over from the mother countries. It was not until after the ideal of democracy had been established firmly in the minds of the people that dress followed and lost its elements of regality.

Wartime Spirit.—Wartime spirit has always made itself felt in the costumes of the people. When the crash of the French Revolution came, all the frivolity of the court life was wiped out at a single stroke. The play-life in the forests of Arcadia was over, and seriousness at once settled down upon the nation. The brightly colored, elaborately-made clothes gave way to somber colors and simple lines. Small black helmets covered hair which only a few months before had been worn in towering masterpieces, ornamented and jeweled after hours of toil on the part of artists. Long, trailing gowns, somber in tone, black capes, and small white caps took the place of the elaborate court gowns. The only relic of past splendor which great ladies dared retain was a fan or an embroidered handkerchief, and the only ornament used to enliven the gloom of these costumes was the tri-colored cockade. Paint, patches, and perfume also disappeared with the other elements of frivolity. Men, too, discarded their play-time fashions and these were never to be revived even after the gloom of war had disappeared.

The Franco-Prussian War brought to a close the elaborate fashions of the days of the Empire. Simplicity in clothing, bordering on poverty, brought women to a level that almost approximated equality. All worked together in this period of

national stress and for a time differences in social status were forgotten. Dress reflected this seriousness of purpose so well that for a time it was not only dull but it failed to mark off class distinctions as it had done in the past.

The World War and Fashions.—Perhaps at no time in history has war made itself felt so extensively in fashion as it did during the World War. Women were forced to adapt themselves to a war-time schedule, and their clothing responded to this change. Dress became simple and efficient, colors somber and unobtrusive, and all tendencies toward class distinctions disappeared. Yet, although women wore simple, somber clothes while they engaged in war work during the day, at night they came out in the bright, elaborate clothes of the pre-war days and this was everywhere encouraged as a means of keeping up the morale of the soldiers.

France alone took a stand against elaborate evening dress for women. So great was the feeling against décolleté gowns at the theatre or other public places that an edict was published to compel women to wear dark dresses and hats whenever they appeared in public at night, on the ground that evening dress struck a frivolous note quite out of keeping with the seriousness of the times. This was very different from the attitude France had taken in former national crises, notably at the time of Marie Antoinette, when the court fashions went to very great extremes while millions of the citizens starved.

Full-Dress and War.—Full-dress for men was also severely censored during the war days. Men not in uniform were looked upon with scorn if they appeared at public places of amusement in the usual attire of peace times. They were singled out as "slackers," and though no edicts were issued to keep them from wearing what they wished, public opinion was strong enough to check any tendency toward conspicuousness. The informality of men's clothing today may be traced back to this

attitude. The habit of wearing formal attire was broken during the war, and like most habits which have once been broken, it has been almost impossible to re-establish it. It was not until 1924 that any definite steps were taken to bring back to masculine costumes the pre-war grandeur, and up to now this attempt has not proved altogether successful.

Post-War Reactions.—Historical evidence has shown that after most wars of any consequence, fashions have gone to great extremes. That this occurs more often in the case of feminine than masculine fashions is due to the fact that there is a shortage of men as a result of the war, so that women who wish to marry must outshine those others who have the same purpose in mind. In addition, after peace has been declared, rejoicing takes the place of the gloom which formerly prevailed, and this often reaches a point of hysterical recklessness. The longer and more severe the period of distress, the greater will be the reaction from it. As a result, extremes in fashion, especially for women, reach a point not apt to be attained at any other time. These extremes generally take the form of exaggerations in immodesty which occur in greatest numbers in the case of young, unmarried women.

In Athens, after the long foreign wars had reduced the number of eligible men to a minimum, the State gave its aid in helping women to attract men. A decree was passed ordering all women to split their tunics from the hip down. Similar governmental action occurred in Rome after the Punic Wars and in Germany after the Thirty Years' War. One of the strangest and most grotesque of post-war fashions came in the fifteenth century during the reign of Charles VII of France. This was the period of the tremendous hennins, and this form of headdress reached such extremes that the Church and civil authorities did all within their power to prohibit women wearing them. Men went to equally great extremes in exaggerated sleeves, that were slit to the shoulder and had usually to be

tied in knots when the wearer walked to prevent his stumbling over them.

After the French Revolution.—After the French Revolution there was such a reaction in clothing that the period will go down in history as one of the most immoral in the annals of fashion. While many of the women held to the short hair dress of war days in memory of the victims of the Reign of Terror, their dress went back to antiquity. Gowns followed the general lines of the Roman tunic, and were made of transparent silks or muslins. This type of costume aimed at the display of the human figure, and with it generally little or no undergarments were worn. Licentiousness in dress was thus a fitting accompaniment to the licentiousness which characterized the manners of the time.

After the American Revolution.—America experienced a similar reaction after the stress of the Revolution was passed. Extravagance in social life was the key-note of the day and with this came unbounded extravagance in dress. The women seemed especially eager to indulge in the foreign fashions which had been denied them during the war, and extremes of all sorts appeared. The main difference between the American and French reactions lay in the fact that in the case of the former, the extreme took the form of elaborate expenditure, in the latter, that of licentious display. Benjamin Franklin and other national leaders were so disturbed by this state of affairs that they urged restraint and moderation whenever and however they could.

America has been passing through an even greater reaction since the close of the World War. Almost immediately women's dress became very exaggerated to compensate for the enforced simplicity of war time. With jazz dances and jazz music came jazz clothing. Very likely one reason for the vogue of all of these was the widespread desire to keep from remembering and thinking. Colors of the brightest hues, stripes, checks, and

figures on materials, jewelry in profusion, and artificial flowers did all that they could to make feminine costumes festive and joyful. Extremes verging on immodesty made their appearance among the women of social classes which formerly had been the most conservative. Even today America has not fully recovered from this post-war reaction.

Social Ideals.—Social ideals, especially those related to religion, are well reflected in the dress of the people. During the eleventh and twelfth centuries, European dress was dominated in form and color by the Catholic Church, and the secular costumes of men and women closely resembled those of the different ecclesiastical bodies. Even as late as the fifteenth century, Italian fashions continued to show this influence. Then with the revival of interest in the learning of the past, and with the acceptance of Renaissance ideals, clothing so reflected this changed point of view that the dress for ladies set the pattern for dress for the saints.

Influence of Puritanism.—Puritanism as a religious ideal supplanted the social ideal of England during the early half of the seventeenth century. Clothing was at once stripped of all of its ornamentation and frivolity, and in its place came the drabness which is generally associated with the Puritan costume. So long as Cromwell remained in authority, this religious ideal was felt in dress. With his overthrow and with the reinstatement of social ideals, dress once more threw off its sober form in favor of a more frivolous type. The Puritan influence spread to America where it had a decided effect on the costumes of the early colonists. Survivals of this influence persist in the dress of the Quakers and Mennonites.

Influence of Morality.—Morality, that close companion to religion, shows its presence or absence in the life of the nation through dress. Morality, it must always be remembered, is a variable thing, dependent upon the time and the people among

whom this ideal has originated. In the reign of Louis XIV, morality allowed the feminine form to be completely displayed above the waist, while in the early Middle Ages any exposure of the feminine form was looked upon as indecent. The demure, nun-like garb of the women, with the chin band and wimple covering the hair, give a picture very similar to that of the Quaker dress of today, in which a like form of covering is resorted to as a means of keeping the lady modest and pure. The Victorian era, with its stiff, unimaginative and inartistically drab fashions, stands out in the minds of most people as an age of unnecessarily extreme and prudish modesty. Clothing was so "proper" in every detail that both men and women were distorted from the forms Nature meant them to take.

Social Ideal of Woman.—The social ideal of woman is well displayed by her clothing. When women are given an unimportant position in the social order, their clothing is inferior to that of men in richness of material and wealth of ornamentation. When, on the other hand, their contact with public life elevates them to a position not far below that which the men hold, their clothing then approximates that of the men both in richness and in freedom from hampering ornamentation. The dress of women in Oriental nations clearly displayed their position of inferiority. The veil of the Turkish woman, the crippled feet and long finger nails of the Chinese lady, and the excessive drapery which characterizes the dress of the Hindu woman, all attest the inferior position of the wearers. In the West, where women have never been in so inferior a position as they have in the East, though the clothing of the lady closely followed that of her lord and master, it never equalled it in beauty or richness. It was not until the two sexes reached a state approximating equality, which has come since the World War, that their clothing has shown like characteristics, especially in the elimination of those qualities which signified the inferior position of the woman.

Social Ideal of Childhood.—In like manner, the social attitude toward children is shown in their clothing. When the position of the child is so inferior to that of the adult that he is almost completely ignored until old enough to take an active part in the affairs of the tribe or nation to which he belongs, his clothing also is ignored and he goes about naked. If, on the other hand, he is looked upon as a "little man" in his physical and mental development, then his clothing becomes a duplicate of that worn by his parents. The free, loose, and sensible clothing of the twentieth century child displays a freedom of action which was never before permitted except in the early days when Greece and Rome were world powers.

When a nation is in its infancy, or when it engages in warfare for long periods of time, the costumes of all except the rulers are simple almost to the extreme of absolute poverty. The early Greeks and Romans demanded a simplicity in dress which was just the contrary of the exaggerations and luxuriousness which later characterized these nations. The European nations of the early Middle Ages were poor, and the clothing, even of the nobility, was crude and simple. The Norman castle was a poor background for a luxurious life, and dress took on the barren, bleak aspect of the castle itself. As fireplaces and chimneys did not come into general use until the fourteenth century, it is not surprising to learn that the clothing of the people had to consider protection before display. Heavy woolens were worn by rich and poor alike, and even within the castle the smoke and soot from the fire were, according to a writer of the period, "ruinous to the clothes of the fair sex who even in those days desired to wear clothes made of fine stuffs like velvets, which was not compatible with the conditions produced by the fire, smoke, and vermin."

Increased Wealth and Luxury.—With increase in wealth and consequent increase in luxury of living, all of this was changed. At the instigation of the Crusaders, conveniences,

far from modern it is true, but yet improvements over the conditions which existed at the time, were introduced from the East. Life in all of its phases became more pleasant and luxurious as a result. Clothing benefited more by this advancement than did the house itself, and people of the upper classes were now able to wear the clothing which their ancestors had so eagerly desired but which environmental conditions had made impossible.

America in its early days of colonization went through much the same stage in regard to its fashions. When our forefathers settled New England, life for them was a very serious matter and the dangers and uncertainties of existence in a wilderness kept their attention focussed on work rather than on pleasure. By the simplicity in line and the drabness of color, the dress of these early settlers reflected their purpose in life. With the gradual accumulation of wealth, the people as a whole began to relax from the strain of the early days, and dress, before anything else, displayed this change. In place of simplicity and drabness came elaborate ornamentation for men and women alike. Year by year since the Revolution, America has been increasing in wealth and the people as a whole have profited by it. Today the national prosperity is shown in clothing to such an extent that Americans are regarded as unquestionably the best dressed people of the world.

Mode of Life.—The general mode of life within a nation is also shown by the dress of the people. In a warrior nation, the costumes of men are characterized by the ornamentation which belongs to the uniform. It is always more elaborate than the dress of the women and at all times receives greater consideration. Most primitive tribes have displayed the warrior elements in the clothing of the men, as was the case also in feudal Europe of the Middle Ages and in Japan during more recent times.

When an agricultural or industrial mode of life replaces

the militaristic one, comfort and luxury become the key-note of fashions for the first time. And for the first time also the clothing of women holds a position of importance closely approximating that of men. With the rise of industrialism in Europe following the Crusades, clothing came to be a very satisfactory way of displaying the wealth of the wearer. We see this in Germany today. As she drops her militaristic rôle and turns her attention primarily to the arts of peace, she is looking to England and France for guidance in a new form of fashion which will express her new nationalistic ideals.

Types of Activity.—Clothing readily shows whether the people of a nation lead an active or a sedentary life. When men lead an active life, whether in peace or in war, their clothing has always taken the form of short jacket and breeches. Distinction has been made between them and the scholarly or religious orders in that where the latter was concerned long, full-skirted robes have always been worn to create the impression that their life was given over to deep study rather than to active affairs. Even today in the carrying out of official duties there is a tendency to assume the traditional robes of office and to discard twentieth century masculine attire. In this way the leaders are marked off from the followers.

Throughout the ages, women have been incapacitated for active life by the clothing they have worn. Long skirts, high heels, corsets and elaborate headdresses have been mute testimonies to a woman's sedentary life. Only the poorer classes were emancipated from this tyranny of clothing. So long as they had to work for a living, they had to adopt dress similar in its freedom to that which the active classes of men had adopted.

Activities of Modern Women.—While at one time there was no active life for any but the working woman, the condition is changed today. With the introduction of sports and athletics for women in the latter days of the nineteenth century, feminine



"WHEN A WOMAN'S FOLLY, LITERALLY, WAS UPON HER HEAD"

"To commemorate a French naval victory Marie Antoinette sponsored a ship head-dress a-rock on wavy tresses." (*Mentor*, October, 1928, p. 52.)



A SIAMESE HEADDRESS AND A PRA PANG OR VOTIVE SPIRA



A GOTHIC SPIRE (ST. STEPHEN'S, CAEN) COMPARED WITH THE HENNIN
 (Wm. Webb, "The Heritage of Dress," The Times Book Club, London, 1912, p. 38.)

dress was revolutionized. Today the dress of all women of all classes testifies to the activity of the wearer, whether this activity be in connection with earning a living or having a good time. Men and women alike are now emancipating themselves from a sedentary life, no matter what their social or economic status may be, and this change is well reflected in the simplicity and freedom of all their clothing.

Art and Fashion.—Art in its different forms shows in the clothing of the people. Before the days of universal education, when learning belonged to a small band of scholars, architecture had more influence on fashions of dress than did any other form of art. This was because it was everywhere more apparent and because it was more readily understood by the people. In the days when all architecture closely followed the architecture of churches and monasteries, many of the typically Gothic features, such as the pointed church steeple, appeared in the dress of the people in the form of long, pointed headdresses.

Headgear and Architecture.—A study has been made by Allan Newcomb, an architect, to show the relationship between headgear and architecture. As each nation develops a style of architecture peculiar to it, so the form which the headgear of the people takes is also individualistic and closely follows in its general lines the architectural patterns. The round helmet of the Roman soldiers resembled the domes of the Roman buildings, while Turkish turbans are like the domes on their mosques. Chinese hats, both in shape and ornamentation, are like the pagoda temples. The feathered headdress of the American Indians resembled their wigwams and tepees, and the Puritan conical hat was shaped like the steeples on the crudely made New England churches.

Fine art has also had its influence on fashion but to a lesser degree. During the period of the Renaissance, there was a revival of interest in the art of the past, especially the art of ancient Greece and Rome. This led to an interest in classical

dress and the clothing of men and women in the countries of southern Europe, where the Renaissance movement had its greatest influence, all showed classical decorations and adornments. Napoleon and his empress brought back in the late seventeenth century an interest in Roman imperialism and art, and the dresses of women took on the classical lines of garments of Roman days.

Literature and Fashion.—Literature has always been a great inspiration to fashion. In the early part of the nineteenth century, the influence of the classics was very powerful. Interest in classical literature led to classical costumes and this persisted until the reading of Scott's novels and Byron's poems came to be the favorite pastimes of society. When the Romantic School was at its height, many costumes took their inspiration from the Middle Ages and the rich "bourgeoisie" wore long trains, long hanging sleeves, alms-bags dangling from their waists, and heavy carved jewelry.

Momentary Interests.—Fashion leaders use the momentary interests of society as the inspiration for many of the fashions. When the attention of the public is concentrated on some one thing and interest is high, it is easy to capitalize this and make it serve as the basis for a fashion in dress. The style thus lives in reflected glory and its fame is spread everywhere so long as its inspiration continues to live. Popular heroes and heroines, national events of all sorts, and the theatre have contributed their share to the inspiration of new fashions.

During the turbulent days of the French Revolution, when Charlotte Corday became famous because of her assassination of Marat, "Charlotte Corday" caps were worn by all of the patriotic women of France in imitation of their national heroine. In 1836, when Princess Marie of Orleans, daughter of King Louis Philippe of France, exhibited her statue of Joan of Arc, short hair called "Joan of Arc Headdress" became the vogue in honor of the royal artist, and this fashion lasted for

nearly a decade. In our own time, Lindbergh has been the source of inspiration for innumerable fashions for both men and women. These are usually called "Lindy" shoes, "Lindy" hats, or "Lindy" suits, and each lives in the reflected glory of the public hero for whom they have been named.

Fads of Nobility.—Temporary interests of different members of the nobility have left their mark on history by their influence on contemporary fashions. When Marie Antoinette grew tired of the sophisticated life of the French court, she conceived the idea of playing at farming as a means of varying the monotony of her own routine. The entire court at Versailles adopted the rural peasant idea and the costumes of men and women at once changed to fit into the new setting. Peasant costumes, made of elaborate brocades covered with jewels and surmounted with diamond tiaras or plumes, were the ridiculous result of this idea. The general style of feminine dress—full, short skirt, pointed bodice, panniers, and lace Bertha—was the outcome of this fad and clothing for a number of years accepted these lines. Napoleon's interest in Egyptian art and literature for a time brought an Egyptian influence in the dress of the women.

Influence of Stage and Cinema.—The stage and cinema influence contemporary fashions through their most popular presentations. "Merry Widow" hats became the rage of women on two continents when the operetta of that name was the popular sensation of the theatre world. Several years ago, bustles came back into fashion in a modified form as the result of three plays revived in London. All of these—"The Doll's House," "Tess of the D'Urbervilles," and "Betty in Mayfair"—required Victorian settings and Victorian costumes and proved to be so popular that leading modistes at once borrowed inspiration from them for feminine fashions. Even the pan-talettes of the middle nineteenth century made their appearance in gold and silver gauze for the evening dress of the twentieth

century debutante. Today, Greta Garbo, the popular screen heroine, finds her famous collars copied on the dresses of thousands of women throughout the country.

Influence of Science.—Science in its various forms has not been without its influence on fashions. When Lord Carnarvon opened up the tomb of King Tut-ankh-Amen, fashion designers from Europe and America sent their representatives to the scene of action to get first-hand knowledge of all the discoveries as a basis for new fashion designs. With the interest of the world centered on this event, it is not surprising that fashion artists capitalized it for their new styles. Designers from all over the world worked at high pressure to produce costumes which borrowed their influence from ancient Egypt, and as a result, sweeping changes in clothes, jewels, and hair-dressing made their appearance.

Influence of Aviation.—Aviation has not been without its influence on fashion. After the first attempts to fly in the last part of the eighteenth century, clothing of all sorts appeared “au globe volant.” Hats, gloves, handkerchiefs, and dresses were adorned with embroidered balloons, while for the well-dressed young men, round hats—“chapeaux au ballon”—were the rage of the hour.

During the World War, hats modelled along the general lines of the Zeppelin made their appearance, and these were worn by all ages, regardless of suitability. Modern Japanese women, in honor of the national interest in aviation, have adopted a new style of hairdressing—the “aviator’s twist.” To represent the ocean, the hair is marcelled and spread back over the head. On top of this, the rest of the hair is piled in a propeller shaped knot.

Prophecies.—Prophecies as to future fashions can at best be only suppositions. We are living in such a rapidly changing age that it is almost impossible to tell from one year to another

what the inventiveness of the manufacturers or the ingenuity of the statesmen will bring forth. At most we can only lay down general laws and draw from them conclusions as to the best means of approach to a fashion prophecy. It certainly is very questionable if we can hope for a repetition of past fashions, in their customary rotations, because of the introduction in recent years of many fashion innovations.

New Position of Woman.—The freedom of modern women and the education which has been the natural accompaniment of this freedom, are both so new that it is almost impossible to prophesy what changes will take place in relation to their fashions. The chances are that they will revolt against any extremes or tyrannies, and that as time goes on, feminine fashions will become increasingly simple and practical. However, feminine love of the artistic is so great that it is very unlikely women will at any time be willing to accept a uniform mode of attire as the modern man has done.

Influence of Invention.—Changes in the industrial world are sure to leave their mark on fashions. The constant invention of more efficient machinery, the discoveries of the industrial chemists, and the striving to imitate all forms of clothing in cheap materials, will all mean a levelling down of class distinctions in dress. This, in turn, will lead to either more rapid changes of fashion than those which now exist, or people will become so fatigued in their attempt to keep the mad pace set by the fashion leaders that in desperation they will seek some new outlet for their desires for self-display.

The determination of what members of society and what nations of the world will supply our fashion arbiters of the future will be of the utmost importance. With the disappearance of the power of the crown and the increase in the power of the people, a new set of fashion arbiters must be reckoned with. When the people set their own fashions, they demand a simplicity and freedom that royalty never considered essential. More-

over, their outlook on life is so different from that of royalty that one can have no real notion as to how this may affect the fashion of the future.

Prophets who wish to tell us what coming generations will wear, must take into consideration all of these factors and weigh each according to its relative merits. Idle speculation may be a more interesting pastime, but to look to the future and have any real idea of what it holds for us, we must interpret it in terms of the past and in the light of modern trends. Then, and then only, can we indicate with any degree of surety the true course of affairs.

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